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inside The Asylum

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VAN HALEN
Diamond Dave Speaks Out

THE WHO
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SAXON
Fast And Furious

DEF LEPPARD
Joe Elliott Interview

STYX
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Is This The End?

PLUS:
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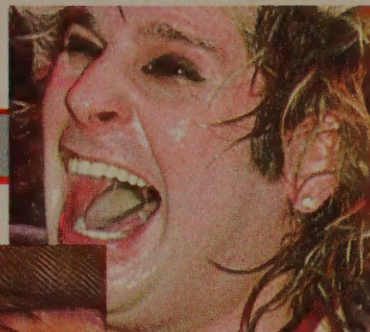
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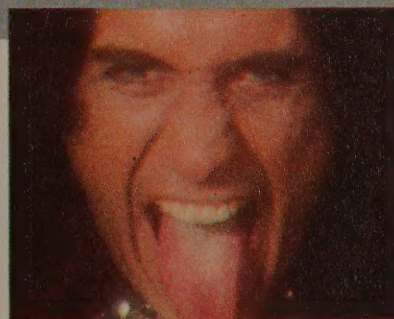
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JUDAS PRIEST

hell bent for metal

British Bashers Hit The Road To Defend The Metal Faith.

by Rick Evans

Judas Priest's Glenn Tipton stood in a crowded passageway located deep in the bowels of a Midwestern arena. The dark-haired guitarist's face was a mask of exhaustion and joy as he wearily shook hands with a stream of well-wishers who had poured into Priest's dressing room following the band's intense two-hour show. Suddenly, two attractive young ladies dressed in identical leather-and-chains outfits descended upon the unwitting Tipton like a pair of vultures after their prey. As one of the girls threw her arms around the startled guitarist's neck, the other reached for another part of his anatomy. "My wife wouldn't like that," Tipton said in response to the pair of roaming hands. "That's okay," came the reply, "we won't tell her."

Such fan adulation has become an everyday fact of life for Judas Priest. After more than a decade of slogging away on the rock and roll trail, Priest suddenly blossomed

into the most popular and influential heavy metal band in the world last year with the release of the platinum selling **Screaming For Vengeance**. Their 1983 tour was a sellout from

Boston to Bangkok, and their back album catalogue sold over a million units in the space of 10 months. Not bad for a band who had been dismissed in one noted rock publication as "a dead dinosaur" as recently as 1980.

"We never believed any of the people who said that heavy metal was dead," vocalist Rob Halford stated. "We were always selling our share of albums and having successful tours. We viewed ourselves as something of a cult band — we never saw mass commercial acceptance as one of our goals. Of course, we're glad that it happened, but quite honestly, the success we're having now is just as much of a surprise to us as it is to a lot of other people."

"What's kept us going through the years is a total belief in what we're doing," guitarist K.K. Downing added. "There was a time when everyone would ask us why we didn't cut our hair and start playing with synthesizers. They'd say, 'That's the only way you'll ever make big money.' We told them if that was the only way we could make money, then we didn't want it. Heavy metal isn't just music to us, it's a philosophy and a way of life. Judas Priest truly are the defenders of the heavy metal faith."

With their latest album, appropriately titled **Defenders Of The Faith**, proving to be the band's most successful effort ever, it seems nothing can stop the Priest from taking their heavy metal doctrine to every corner of the planet. On many occasions Halford has expressed his desire to tour with the band behind the Iron Curtain, and while such travel plans aren't currently scheduled, the blond singer feels that it's only a matter of time before the Priest's metallic message will cover the Earth.

"The type of music we play is a rallying cry for the masses," he said. "We sing about things that people everywhere can relate to, and we present it in a universal way. The power and energy of our music is an international language. I'm convinced that if



Lynn Goldsmith/IGI

Judas Priest (left to right): Ian Hill, K.K. Downing, Rob Halford, Dave Holland, Glenn Tipton.

Rob Halford



people in the Soviet Union or China were exposed to our music they'd love it. The attitudes of heavy metal can be very proletarian at times."

On such new tracks as *Freewheel Burning*, *The Sentinel* and *Some Heads Are Gonna Roll*, Priest's "power to the people" attitudes are masked by enough musical energy to instantly neuter a bull. There may be a number of subliminal socio-political messages hidden in *Love Bites* or *Heavy Duty*, but as far as most fans are concerned, **Defenders Of The Faith** is just a balls-to-the-wall metal masterpiece.

"The album turned out just the way we wanted it to," Glenn Tipton explained. "When we finished touring last year, we took some time off to recharge our batteries. Then we went back to Ibiza, an island off the coast of Spain, where we had recorded **Screaming For Vengeance**. It's a beautiful location, and there aren't as many distractions as in big cities. We're able to put just about everything except music out of our minds. We had worked on some basic ideas on our own, and when we all got together in the studio, the pieces fell together quite rapidly.

"We're lucky in that we can usually tell if a song is going to work right away. We've never been one of those bands that has to record 20 songs in order to get 10 that we like. We may discard some initial ideas, but once we begin working, we're quite sure that the song is going to wind up on the album. There's not a closet full of old Judas Priest songs somewhere waiting to surface. We do have a few old things buried, but as far as we're concerned, those are going to stay buried."

One of the most remarkable features of the Priest's newest vinyl venture is the band's continuing commitment to cranking out the most powerful music in the rock world. With a host of new metal practitioners emerging on



Neil Zlozower

K.K. and Glenn: "Nobody will ever leave a Judas Priest show unsatisfied."

the scene to challenge the Priest for their hard rock crown, these Bad Boys from Birmingham have managed to prove they remain the metal masters. The efforts of newer bands such as Iron Maiden and Quiet Riot to tumble the Priest from the top of the rock hierarchy haven't been lost on the band, however.

"We welcome any competition," K.K. Downing said. "Especially if it's friendly competition. We've toured with guys in Maiden many times and while we know that they've borrowed from us, we respect what they do, and I know they respect us. That's all you can ask. We believe in heavy metal,

and that there are other bands around who do as well is great. There's no question that bands like Maiden inspire us to keep playing as hard as we can. We don't necessarily look over our shoulders, but we know there are a lot of hungry bands out there who would love to enjoy the success we're having now. We've surrounded ourselves with people who make sure something like that won't happen."

One of those people is the band's new manager Bill Curbishly, who joined the Priest family after years of managing the Who. Curbishly's business acumen, as well as his respect for the Priest, promise to make the band bigger than ever in the years ahead.

"Working with Bill has been a revelation for us," Halford explained. "He actually approached us about managing the Priest and considering how prestigious a person Bill is, that was quite a compliment. He had worked with the Who for something like 20 years, and they were the only band he had ever managed. He had been watching us for a long time evidently, and when things with the Who began to slow down, he knew what he wanted to do — manage us. His enthusiasm towards the Priest has given the band an incredible confidence boost. When Bill says something, everyone believes every word of it. When he says we're going to sell a certain number of tickets, we know that's exactly what's going to happen."

With **Defenders Of The Faith** muscling its way to the top of the sales charts, and Curbishly taking care of the band's business decisions, the members of Priest have been able to turn all their energies towards completing their current world tour — the most elaborate stage spectacular in the band's 10-year career.

"Coming up with new ideas for the stage is always a great deal of fun for us," Downing said. "We've expanded our use of lights and multi-platformed stages this time, and we've added a few new wrinkles as well. Those who've seen the show know how great it is, and I don't want to spoil anything for those who haven't. Let's just say that nobody who likes a heavy metal concert will ever leave a Judas Priest show unsatisfied." □

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DEALER INQUIRIES WELCOME

THERE IS AN APOCRYPHAL (look it up) story that Paul Weller, former front-man of the Jam, and Mick Talbot, formerly of Dexy's Midnight Runners, met on the ground floor of Bloomingdale's and decided to form a band called **Style Council**. Another story indicates the two attended grammar school together, and although never popular enough to be elected to Student Council, vowed someday to establish their own. Wherever the truth lies (and it's clearly not on this page), Weller and Talbot's Style Council presents a vision that's both personal and upbeat. That personal vision is reflected in the title of their new Geffen album, *My Ever Changing Moods*. We like the title. No we don't. Yes we do. Shut up.

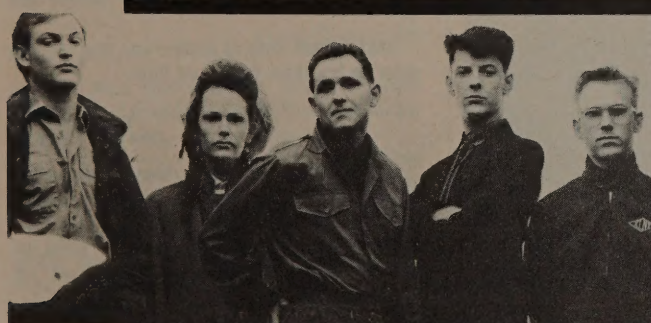


Vol. 84, No. 2

THIS

HE WRITES, HE PLAYS, HE RECORDS, HE BUYS, HE SELLS. He's **Steve Tibbetts**, and he may very well be the ultimate music machine. Steve "O-Matic" Tibbetts works in a record store one day a week, dividing the balance of his time between duties as an ECM recording artist and a compulsive music composer, consumer and listener. You can hear Steve's masterful guitar of *Safe Journey*, his latest ECM album, and you can meet him Monday at the Wax Museum (a record store) in Minneapolis. Hint: he even *signs* records.

THIS PARAGRAPH USED TO BE VERY FUNNY. So funny, in fact, that the lawyers wouldn't let us print it. There was an elaborate joke about... Oh. Never mind. At any rate, *Through The Fire* is an album of high-energy rock and roll by super-rockers Sammy Hagar, Neal Schon, Kenny Aaronson and Michael Shrieve. The Geffen release was inspired by **Hagar/Schon/Aaronson/Shrieve** Bay Area concerts, and in turn inspired the HSAS Theorem: *The number of lawyers required for a given record project is geometrically proportional to the level of public interest in said project.* The proof? You're reading it...



RICOCHET DAYS, FALL-OUT NIGHTS. "I Melt With You" was a major hit for **Modern English** last year, a favorite in the U.S., Europe and Japan. Now the band is back with *Ricochet Days*, a Sire album of new material led by the inter-continental "Hands Across The Sea." Modern English has expanded an already impressive vocabulary, and the resulting record finds nouns, verbs and even an occasional adjective cohabitating in a package that's aurally and visually glowing.

Communicable Information

and Useful Diseases

From the Home of

Warner Bros. Records

AUSTRALIAN CRAWL has nothing to do with kangaroo belly races. The Crawl is an Australian sextet that's sported no less than four Top Five albums and a No. 1 EP in recent years—now their hit tracks have bounced Stateside on a Geffen LP entitled *Semantics*. It's pop music in the best and most enticing tradition of that genre, and if you think you can do any better, we'll send you to the outback with nothing but a Telecaster and a Pig-nose amp.

"THE SMITHS AREN'T JUST A GROUP, they're a crusade. Through their music and the ideals it embodies, The Smiths are determined to rekindle the optimism they fear is nearly extinguished. For Morrissey, the decadent kick of living life on the edge of the apocalypse is one more dead end drug." So *Melody Maker* summed up a band that has set both England and Burbank buzzing, The Smiths. Fronted by Morrissey (one name, thank you) the group combines a sound (vocals that work *across* the music rather than *with* it) and a style (the single-handed reinvention of flower power) that shouldn't be missed. Just when you thought it was safe to go back to the florist... On Sire.

THIS SPECIAL blood, guts and sarcasm issue of "This Is Advertising?" was brought to you by a failed love affair and mounting psychiatric bills. And if you don't like it buddy, why don't we just step outside and settle this thing here and now? You can still write to "TIA?" at P.O. Box 6868, Burbank, CA 91510, although given our current mood, you'd have to be a masochist to consider it. Stay linear.

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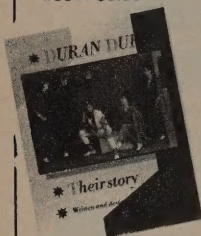


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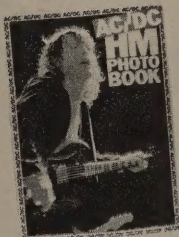
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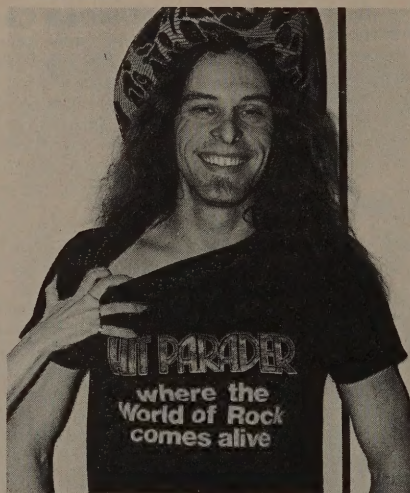
America's Rock 'N' Roll Bookstore

We Read Your Mail

A few months ago, I met a guitarist in a popular rock and roll band that was touring the States. I'm not a groupie, just an avid fan of rock and roll. Before this happened, I'd never been backstage before in my life. I met him the night before the concert and we got along pretty well, well enough for him to invite me backstage to be his guest the next night. He treated me with a respect that no other man ever showed me. Our conversations were honest and real. He only mentioned the band when I brought it up, and if he had an obsession with drugs and partying, I failed to see it. Needless to say, I was surprised. I've always had this impression that rock stars were arrogant bastards that never cared about anyone but themselves. In this case, I was very wrong. Hell, this sweetheart treated me better than any of the guys that live around here! Even after his departure he called me a few times while he was on the road. I know his position in the rock business is important to him and most likely, it comes before anything in his life, but hell, that's how he makes his living! Besides, I haven't met a man yet that rates women number one in his life. It might be best to keep your rock dreams as fantasies, but I'll never forget this special guitarist and the time I spent with him. He changed my entire outlook on life and made me feel like I was worth something in this crummy world.

Lisa Waid
Dayton, OH

Laurie Paladino



Ted Nugent: Is he as sexy as a dirty pair of socks?

I've met a few rock stars. They've seemed nice enough, but that isn't to say I'd want them for a lover. I find groupies repugnant, throwing themselves at anyone who carries a guitar and belongs to a band. Most girls tend to idolize rock stars regardless of looks, which tends to feed their ever-growing egos. If they can get a series of one night stands, that only proves their power over giddy young girls. It's not the sex alone; who cares how many girls get pregnant or spread social diseases? It's kind of sad because when

they aren't popular anymore, who will pamper them? The public is fickle and so are groupies. Who then will assure them of their masculinity? I personally think Ted Nugent and David Lee Roth are about as sexy as a dirty pair of socks. I've thought a few rock stars were lusty-looking, but I've never considered being a groupie. Worship from afar. Men out of the spotlight are easier to attain and less likely to hurt you.

Sue
Seattle, WA

Please, please get a shot of David Lee Roth minus those gross tight pants he always wears. I can't bear to see his lovely sex organ all squashed up!

A Sincere Fan of Cheap Trick,
new wave and male bodies
Rigue River, OR

If you don't like Van Halen, you don't know what heavy metal is, you God damn son of a bitch.

S.R.
Fort Worth, TX

I hate to see David Lee Roth's hairy chest. It looks gross.

Moki Vandie
Polacca, AZ

What is so great about David Lee Roth anyway? All the girls say this scum is gorgeous, but he's a dog. The men in the white coats ought to come and take him away to the sanitarium. I'm not saying anything is wrong with Van Halen, but Roth has a definite problem; if you've ever noticed him onstage, you'd think he had to take a massive piss.

Lynne Marks
Boston, MA

Just a short note to remind you that there is more to life than David Lee Roth.

Dolly
Rochester, NY

A friend and I are going to stand on the roof of the Edgewater Inn in Seattle in June and demand Ozzy and David Lee Roth because I want Ozzy and she wants Davy. If we don't get to meet them, we are both going to jump or shoot ourselves. I'm fuckin' serious, too.

Jessy Simons
Seattle, WA

It wasn't too long ago that Milwaukee was experiencing anti-rock rallies and bad rock publicity. I almost think they were justified when I read some of your profiles. One in particular is Ozzy Osbourne. That man is not healthy. Certainly you can find a better class act to follow and disregard the trash. After all, rock and roll is not synonymous with bad taste.

J.A.W.
Milwaukee, WI

I love Ozzy more than I love my own mother,

almost. I have all of the same tattoos he has. I even have O-Z-Z-Y across the knuckles of my left hand. Is that love for the dude or not?

Mona McCafferty
Ocoee, FL

I heard that David Lee Roth was going out with singer Ann Boleyn from the band Hellion. I'd give my left nut to see what she looks like.

Larry Zedak
Baltimore, MD



Ann Boleyn: The sexy singer in Hellion has been known to date David Lee Roth.

If you don't like Ozzy, don't funk'n listen, you asshole. I would rather listen to the devil music than that shit you listen to. I want to be just like Ozzy someday. I might bite the head off a bird or other animal to prove how much I really like Ozzy.

Tyler McManus
Torrance, CA

Last year, there was an Ozzy concert planned for Scranton, Pa., and the assholes cancelled it. They said they heard rumors about Ozzy blowing up a cow onstage. Get serious, how can somebody sneak a cow in the place? They even went to court, but we lost. Scranton sucks meat. This is the worst place in the U.S.A. Talk about a bunch of deadbeats!

P.D.S.
Clarks Summit, PA

I like what your magazine offers, but how about more rock and less crock? This is supposed to be **Hit Parader**, not **Shit Parader**.

Stop-Stop The Go-Go's
Gloversville, NY

I could just kiss you for the Led Zeppelin article. Guess what I'll do if you give me Jimmy Page's phone number.

Tami Wilson
New Orleans, LA

I saw **Hendrix Live At Berkeley**, a movie about one of his concerts, and I saw something that people may disagree on. Hendrix didn't play the guitar that night, he used it, with methods like distortion and feedback; he knew how to make any sound on that guitar. However, he did not honestly play it, only make it make noises. If you think that distortion and feedback is playing the guitar, then I don't think you really know what a good guitarist is.

Mike Jenkins
Palm Bay, FL

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Gary Moore

the unknown legend

Guitar Great Attempts To Break Through in America.

by Andy Secher

When rock's top guitarists get together to discuss their craft, the name of Gary Moore is sure to arise. Axe slingers from Michael Schenker to Brad Gillis have all praised the sinewy, burning lead lines that have made Moore's six-string excursions among the most exciting in rock. Yet, despite the accolades of his peers, Moore has never been able to emerge from the guitar pack in terms of commercial recognition. That fact understandably bothers the dark-haired Irishman.

"I must admit I'd enjoy selling more records," he said. "I appreciate the nice things people have to say about me, but a little more fan recognition, especially in the States, would be greatly appreciated. I thought the last album (*Corridors of Power*) would be successful in America, and while it didn't do badly, it didn't get the attention it deserved either. We were on the road with Def Leppard for a couple of months in support of that album, and that helped us get across to American fans, but I hope the new album really puts us over the top."

That new LP, *Victims Of The Future*, shows Moore's finely crafted metal licks to be in top form. On such tunes as *Hold On To Love* and *Murder In The Skies*, Moore, along with bandmates Ian Paice (drums), Neil Carter (keyboards) and Craig Gruber (bass) has created a series of tight, commercial numbers that pack an unmistakable metallic wallop despite their radio-oriented aspirations.

"I've worked with musicians who've always been able to play accessible rock and roll," Moore said. "I spent quite a bit of time in Thin Lizzy, and I've also worked with Greg Lake on his two solo albums. The influence of the people you work with will naturally rub off on you. I respect and admire (Thin Lizzy's) Phil Lynott immensely. He helped show me that one can perform good songs

while not sacrificing a rock and roll attitude. That's what we've tried to do on the new album."

Victims Of The Future also features contributions from a variety of "special guests" including Bobby Chouinard — drummer for Billy Squier — and Bob Daisley, Ozzy Osbourne's bassist. "The lineup of the band was a little unsettled while we were recording the album," Moore explained. "Neil Murray, who appeared on the last LP and toured with us, plays bass on one track, while Mo Foster of the Pretenders plays on a couple of others. We even had Slade's

While many guitarists would shy away from re-recording a track that originally featured a six-string legend (the Yardbird version starred Jeff Beck), Moore feels no comparison should be drawn between himself and Beck.

"We recorded that tune because it's a great song," he said. "That's the same reason we did the old Free song *Wishing Well* on the *Corridors of Power* LP. If a song is great, especially if it's as old as *Shapes Of Things*, I don't see any reason why it can't be updated. We're not trying to improve on the original necessarily, it's more that



The Gary Moore Band (left to right): Ian Paice, Craig Gruber, Gary Moore, Neil Carter.

Noddy Holder come in to sing background vocals on one of the cuts. The band is very together now, and hopefully in the future we'll be able to rely solely on group members to record an album. But it is fun to get some friends together in the studio every now and then."

Aside from the diverse cast of players who helped put together *Victims Of The Future*, another feature that distinguishes the album is Moore's cover version of the old Yardbirds hit *Shapes Of Things*.

we thought it would be fun to record, and even more fun to play on stage.

"I don't want to be compared to any other guitarist," he added. "There's no reason to make guitar playing a competition. I do feel I'm an accomplished player, but that doesn't mean I feel I'm better than somebody else. A skill like playing the guitar is wonderful, but it's best when it can be worked into a song framework effectively. Hopefully, that's what I'm doing now." □



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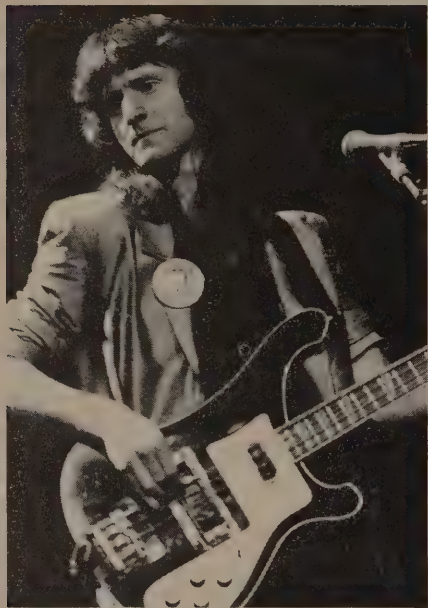
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Heavy metal happenings

by Andy Secher



Rush's Geddy Lee: "The band will always be the most important thing to us."

Rush's Geddy Lee admitted that the band may take some time off following their next world tour. "We've been wanting to do some solo work for quite a while, but we seem to get sidetracked on a variety of Rush projects. The band will always be the most important thing to us, but both Alex (Lifeson) and I want to do solo albums, and I know that Neil (Peart) has been working on a book of poetry for a couple of years. It might be fun to work on those projects for a while and then return to Rush with all our energy focusing on the band."

Despite constant denials from the band, rumors continue to persist that Dave Murray is planning to split from

Iron Maiden. A source close to the band stated that "Dave had contemplated a move a few months back, but he realized that there was no logical reason for him to leave Maiden. They need him and he needs them, but anything could happen in the months ahead."

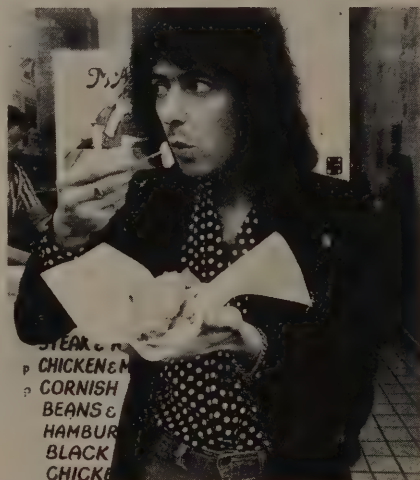
Def Leppard's Steve Clark recently told HMH how working with Phil Collen has changed Def Leppard's sound on their upcoming album. "If anything, it's improved every type of music we play. Phil's a very creative and daring guitarist, and he tends to push the sound of any song. His playing has made the rock songs heavier and the blues things blusier. He's a great player, and I think he makes me a better player too."

The strange career of John Sykes continues to evolve. The former Tygers Of Pan Tang and Thin Lizzy guitarist, who was once the leading candidate to fill the shoes of the late Randy Rhoads in Ozzy's band, admits that he may have finally found a permanent home as the newest member of Whitesnake. "I'm playing with musicians I've respected my entire life," he said. "I used to listen to Deep Purple with David (Coverdale) and Jon (Lord) when I was first getting into rock and roll. Now being able to play alongside them every night is an incredible thrill."

Following the recent firing of Ian Gillan and Bev Bevan, Black Sabbath is having trouble deciding exactly what

do with the massive Stonehenge stage set they used on their last U.S. tour. The set, which cost in excess of \$100,000, proved to be a major problem to transport and set up, and the band is deciding whether to redesign the set or scrap it. "We don't know exactly what to do with it," bassist Geezer Butler explained. "It was a wonderful stage to play on, but the problems it caused more than compensated for its benefits. We have some technicians checking out ways to reduce its size, so until that's finished, we won't make any final decisions."

It seems that a live Led Zeppelin album may be released in the near future. Apparently with the demise of the band's record label, Swan Song, rights to the tapes fell into the hands of the label's parent company, Atlantic Records. According to sources close to the project, the consent to release the album has already been received from Robert Plant, but Jimmy Page has still failed to grant his permission. The guitar legend may want additional time to remix some of the cuts before sanctioning the LP's release.



Ritchie Blackmore: Can anyone name all the musicians he's played with in Rainbow? Can he?

Heavy Metal Happenings recently caught up to Michael Schenker in New York's Record Plant where the blond axe terror was putting some finishing touches on a live album he hopes to have out by early summer. Asked why he was overdubbing so much on a "live" album, Schenker revealed, "I'm not ashamed to admit that I'm doing a lot of work on the live tracks. A concert

Letter of the Month

Dear Andy,

All I've been reading about in *Hit Parader* lately is how one heavy metal band doesn't think that another band is really heavy metal. What I want to know is what makes Judas Priest a metal band but Loverboy, for instance, just a rock band.

Sincerely yours,
Floyd P.
Dobbins, OK

Dear Floyd,

The question of what makes a band heavy metal is an intriguing one. Some bands, Judas Priest for instance, gladly brandish the metal gauntlet, while others, such as Van Halen and AC/DC, prefer to place another tag on their hard rock sound. Often heavy metal is an attitude more than a musical style — let's face it, you can just look at Iron Maiden and know that they're going to sound heavier than Journey.

is a one-time thing, and if there's a missed note people really don't care. But an album is permanent, and I want it to sound as good as possible."

Kiss is planning to return to the studio immediately to begin work on the follow-up to their highly successful LP, **Lick It Up**. "We've regained a lot of momentum, and we want to keep it going," Paul Stanley said. "We feel that



David Weinwright

Kiss: They'll be returning to the studio soon.

Motley Crue's Vince Neil vehemently denies charges that the band is trying to behave better than they have in the past. "Why the fuck should we," the blond belter said. "We don't try to act good or bad — we just act like Motley Crue. I think it was some ass-backward publicity stunt where someone said that we were trying to clean up our act. Motley Crue will always be the sleaziest bunch of fuckers on the face of the Earth."

the band's stronger right now than ever before, and we want to capitalize on that good feeling as soon as we can. We don't need a break — who needs to rest? Kiss just wants to rock and roll all night!"

Keep those cards and letters coming! You have a question or comment about your favorite metal band — let me know. Write to: Andy Secher, c/o

Heavy Metal Headscratcher

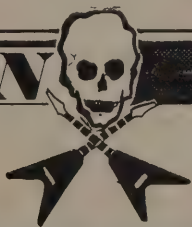
This month we ask a near-impossible headscratcher: Name all the musicians who have appeared along-side Ritchie Blackmore in Rainbow, past and present. If possible, include musicians who played with the band on stage but never recorded with the group. The best I can do is come up with 17 names. Anyone who can figure out more will have their name printed in next month's HMH along with their answer.

ANSWER TO LAST MONTH'S SCRATCHER: The two rock bands who have written songs recorded by Judas Priest are Fleetwood Mac (**Green Manalishi**) and Spooky Tooth (**Better By You, Better Than Me**).

Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418. Send photos, too. I'd like to see what some of you look like! □

ATTENTION

Metal Mongers



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by Bob Grossweiner

Each month *Hit Parader* journeys back in time with a rock and roll celebrity. This month's time traveler is Scorpions' guitarist Matthias Jabs.

Although Scorpions' lead guitarist Matthias Jabs and rhythm guitarist Rudolf Schenker both grew up in Hanover, West Germany, they did not know each other until they met nine years ago. Jabs was playing with a band called Fargo in a rehearsal hall next to the one the Scorpions were using. Schenker remembered the riffs permeating the walls, and in 1979 when a guitarist's slot opened in Scorpions, he called upon Jabs to join the group for **Lovedrive**.

Actually, that's a bit simpler than what really transpired. Jabs did replace guitarist Ulrich Roth, but Matthias was immediately replaced by Rudolf's brother, Michael Schenker. Michael, an original member of the Scorpions, had returned to the band after leaving UFO — but the partnership was short lived. A few weeks later, Michael left to form his own band, and Jabs returned to the fold.

"When I officially joined Scorpions," states the 27-year-old guitarist, "there was more togetherness, more pace, more being of one band. Before, they had some troubles about different views of music. Roth was going in a different direction, and you could hear it.

"We sound harder now," he expresses in his newly-acquired English. "We're more together. Each album has one feel. Before, there were two or three styles on every album. Roth had a different influence and feel."

Jabs has always loved the guitar, even though his first musical influence was piano, an instrument that both his parents played.

"I first started playing guitar when I was 13," he recalls with a smile. "I liked music and had the feeling to pick up the guitar. I never had a lesson! I had a friend in school who could play a little, and he tried to teach me some chords, but he wasn't good enough. I got a book with chords in it, and I learned from listening to songs on the radio. It was very easy to learn to play guitar. It's an

Gary Gershtoff

Matthias Jabs: "It was very easy to learn to play guitar. So many people play guitar — it must be easy."

easy instrument. So many people play guitar, it must be easy!"

At first, Jabs listened to Johnny Winter. "I learned the most from him in the beginning," he reminisces. "He had a fabulous live album (**Johnny Winter And ... Live**) in 1971. I also listened to Jeff Beck and Ritchie Blackmore, Deep Purple and Led Zeppelin. I also liked the Rolling Stones, the Beatles, and Jimi Hendrix. I felt like playing this stuff.

"There were no German guitarists of note at that time to learn from," offers Jabs about the teutonic rock scene. "Radio is not the same in Germany as it is in the States. There are no FM stations that play rock and roll all day. There's only two hours of rock music a day on the radio. The music you hear is from the records you buy, or tapes people bring into the country. There is very little good radio in Germany, it's all government controlled. And today, there are still only a few rock and roll bands in Germany."

Jabs' parents are not enamored with rock music and tried to encourage their son to take up another vocation. "They're still not into the music," he states. "When I decided to become a musician, they were very suspicious and thought I was going the wrong way. They didn't support me in any way, but now they accept what I do. But they don't even want to

talk about music — it's the opposite of support.

"My parents really wanted me to play piano. I fooled around with it, but it didn't feel right. As soon as I had a guitar in my hands, I knew it was the kind of thing I wanted to play. It's a different feeling than piano. As a boy, if you sit in front of a big piano, there's not much you can do with it. But with a guitar, you can do much more."

Jabs contends that there are so many strong influences in rock that it is easy to learn to play guitar. "After a couple of years," he continues, "I knew enough to go my own way, I didn't listen to music the way I did years ago. Now, I listen to it for entertainment and see what other people do, but it doesn't influence me much anymore. We get inspiration from being on the road, going to new countries and cities. Musically, I know what I want and what I can do; the only thing is that I need to get some fresh ideas all the time."

Jabs, who plays lead guitar on virtually all Scorpions' tracks, keys off the drums because "it gives the main rhythm. As long as everybody goes for the drums and the drums are alright, it's fine. I'm also listening to everybody else, especially the vocals. As long as I play some harmonic melodies, which go along with the singing, everything will be alright." □

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Ozzy Osbourne



OZZY OSBOURNE

inside the asylum

*A Revealing Look
At Ozzy: The Man,
The Myth, The Loon.*

by Andy Secher

With *Bark At The Moon* securing his position as the high priest of macabre metal, Ozzy Osbourne remains one of the most controversial and popular figures in rock history. Despite more than 15 years atop the rock domain, to many people Ozzy remains the ultimate enigma — a man capable of being a bat-biting geek, or a charming gentleman with equal aplomb. Here now is an inside look at Ozzy Osbourne — the man, the myth, the loon.

Hit Parader: Ozzy, looking back over your career, is there anything that you'd have changed?

Ozzy Osbourne: Really not a fucking thing. There have been good times and there have been some bad, but they've all helped make me who I am, and that's something I have no desire to change. I'm very pleased to be Ozzy Osbourne. I'm the luckiest man alive to be able to do what I do and get away with it. I've become famous by acting in ways that other people may have been arrested for.

HP: But it's true that much of what you do is an act. You're not the crazy man that everybody imagines all the time, are you?

Ozzy: I couldn't be. I'd go fucking crazy. I know that during the last tour, I would hang out with Motley Crue in the hotel bars. Those guys are amazing. They're crazy rock and rollers 24 hours a day. They're the same off



The Oz on stage: "There was a mature couple in the front row who were waiting for me to saw the guitarist's leg off."

stage and on. I watched them for awhile throwing peanuts at people and I said to my wife Sharon, 'I guess I'm getting old. I can't be Ozzy all the time anymore.' It's great when people see me sitting in a restaurant, they stare at me like I'm going to do something crazy at any moment. A lot of the time I don't disappoint them.

HP: What was the craziest thing that happened on the last tour? I know there weren't any animals killed or bats bitten, but I'm sure there was a fair share of lunacy anyhow.

Ozzy: I guess the strangest thing I did

was in one place where a group of religious freaks were protesting my appearance. They were saying all the standard crap about me worshipping the devil, and they had organized a picket line outside the arena. I thought to myself that they really didn't know what they were protesting, and on top of that, they probably didn't even know who I was. To prove that point, I made up a sign with a smiling face that said, 'Have A Nice Day.' I joined the end of their picket line and they didn't even notice me. That shows you how crazy those people are.

HP: Why does it bother you so much that people have singled you out as the symbol of rock's demonic image?

Ozzy: Basically because it's totally untrue. No matter what I say or do, people say that I'm Satan himself. Look at the **Bark At The Moon** album, the cover has nothing at all to do with the devil, but just because I'm dressed like a werewolf people say it has to do with Satan. What rubbish. They even say that a song like *Rock 'n' Roll Rebel* shows I'm in league with the devil. If they took the time to listen to the lyrics they'd know they're fucking wrong. I say, 'They think I worship the devil, they only see through his eyes.' To me, that says it all — they only see and hear what they want.

HP: But isn't outrage what really has made you famous? Do you think if it wasn't for your image you'd be as

successful as you've been?

Ozzy: I don't know. I think everyone has something in them that would like to be like me to a certain extent. We all have a little crazy in us, and I just let that come out. People of all ages seem to have a macabre fascination with me — it's like an auto accident. You know you might not like what you see, but you feel an incredible urge to go over and look.

HP: What causes that fascination?

Ozzy: People want to be scared or see something out of the ordinary. That's why horror movies are successful. I know that at my shows people come to see the most bizarre things — things even I'd never think of doing. We played in Bethlehem, Pa., during this tour and there was this mature couple in the front row — they had to be in their early 30's — and they kept

jumping up every time we played a fast song. It was like they were waiting for me to go over and saw the guitarist's legs off or something. Every time I didn't do that, they'd sit down. It was like the music and the show were irrelevant — they wanted to see something totally insane.

HP: Weren't you originally planning on wearing a werewolf costume on stage during this tour?

Ozzy: I was, but it got to be too fucking expensive. The people who are involved with putting on a stage show, the lighting people, the costume designers, charge a fortune for what they do. They wanted \$25,000 to design a werewolf costume for me. I wouldn't pay that for the robe of Jesus Christ. I can't see paying ridiculous sums of money for something you're going to wear a few times and then throw away. Believe me, I'll never fucking compromise when it comes to spending on my stage set, but when I feel I'm being taken advantage of, I'll tell those people to go fuck themselves.

HP: Obviously a great deal of careful thought and planning goes into your stage show. Who comes up with the ideas?

Ozzy: Actually, my wife Sharon comes up with the ideas. She came up with the idea for the werewolf on **Bark At The Moon**, and she had the idea for most of the stage set. She's great at coming up with things like that.

HP: The band on this tour has changed twice with Carmen Appice first replacing Tommy Aldridge, then being fired and Tommy being rehired. It seems that you're always changing personnel. Doesn't that make things hard on you?

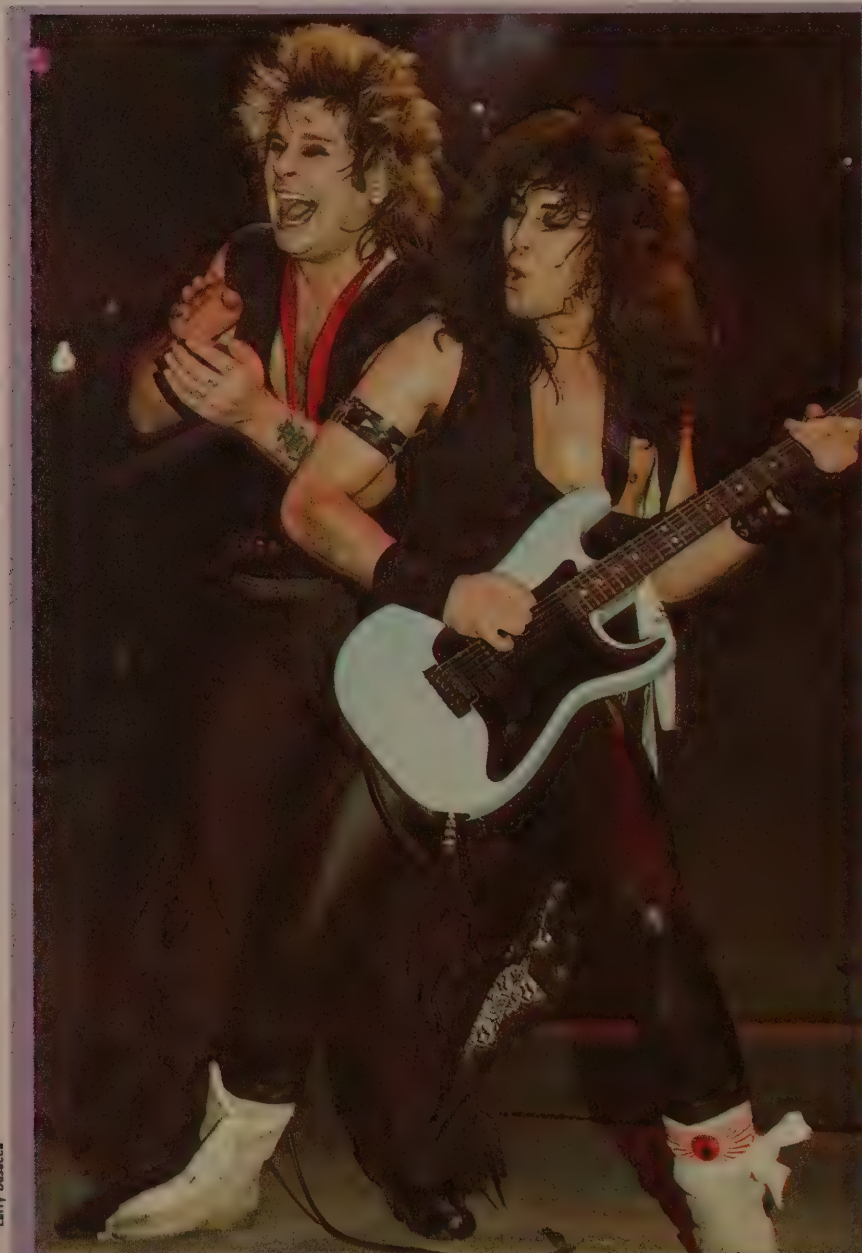
Ozzy: Not at all. I'm making up for lost time. I played with the same old boring farts for 10 years in Black Sabbath. Now I want to play with as many different people as possible.

Everybody thinks that the band is called the Blizzard Of Ozz. That's not true. We're simply billed as Ozzy Osbourne, so whoever I feel like playing with fits into what we're doing. There's no requirement to keep the same people in the band all the time. If Tommy wants to leave, or if Don Airey gets a better offer, they're free to go. I'll just get somebody else and keep on going.

HP: You've gone through so many guitarists since Randy Rhoads' death. Would you mind, for instance, if Jake 'E' Lee took off and formed his own group?

Ozzy: Not at all. I'd hope that if and when that happens we part as friends, but I'd just say, "Best of luck, mate," and find somebody new. After going through what I did with Randy, I realize that nobody is indispensable.

HP: It seems that Jake has been drawing a lot of attention on this tour.



Larry Busacca

Ozzy with guitarist Jake 'E' Lee: "I love it when Jake gets his share of attention."

Does it bother you when somebody else in the band begins to emerge as a star?

Ozzy: I fucking love it. It takes a great deal of pressure off of me. I'd love to see Jake's picture on the cover of *Hit Parader* soon. My ego is secure enough to deal with the attention that anybody else gets. Something like that inspires me to work harder on-stage. I've always surrounded myself with very good people, and many of them have gone on to form very successful bands of their own. Look at Rudy Sarzo in Quiet Riot and Brad Gillis in Night Ranger. They helped me when they were in my band, but the experience obviously was beneficial for them as well.

HP: How do you view the current stage of hard rock? You mentioned Quiet Riot, and on this tour you've been playing on the same bill as Motley Crue. How do you feel about these bands?

Ozzy: Motley Crue have been great. They're totally insane. People say I'm the crazy man of rock — they ought to see those guys in action. Actually, I love a lot of the newer groups. I think Def Leppard are wonderful. I speak to Joe Elliott quite often, and I just love their attitude and their talent. I guess I'm a little jealous too (laughs). There are some bands around who really aren't that good, but that's to be expected. Hard rock has made a big resurgence recently, so a lot of people have jumped on the bandwagon hoping to cash in on the trend.

HP: I know that you really don't consider the music you play heavy metal. What do you call it?

Ozzy: It's Ozzy music. I have nothing against heavy metal. It's just that a song like *So Tired* has nothing at all to do with that kind of thing. To be called a heavy metal musician is a bit limiting. I want to be able to do a ballad if I want and not feel that I'm selling out. Certain bands are trapped by their metal image. They can't change, even if they want to. That's the thing that scares me. I love heavy metal — it's just the name that I feel is a bit limiting when it comes to my music.

HP: You've been playing your kind of music for 16 years. Do you ever feel that you're getting too old for this kind of lifestyle?

Ozzy: Never. Rock and roll's what keeps me young — it's what keeps me going. Without it, I'd get old very fast. I love what I'm doing, and I plan on doing it for a long time to come. Right now, I'm more popular than ever, and I'm enjoying it more than ever. My life has stabilized to the point where I can concentrate on my career without having a lot of outside problems hanging over my head. It's a great feeling — it makes me want to run out of here and just bark at the moon. □

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AC/DC (left to right): Cliff Williams, Malcolm Young, Angus Young, Simon Wright, Brian Johnson.

is this the end?

**After A Decade Atop The Rock World,
Australian Quintet Ponder An Uncertain Future.**

by Don Mueller

In 1980, AC/DC was the most popular hard rock band in the world. Their album **Back In Black**, sold over 8 million copies internationally, propelling this Australian quintet to the very top of the rock world. To prove that the success of **Back In Black** was no fluke, in 1982 the band released **For Those About To Rock We Salute You**, another bone-crunching opus that sold more than 5 million copies worldwide. It seemed nothing could stop the musical steamroller driven by Angus Young, Brian Johnson, Cliff Williams and Malcolm Young.

But with their most recent album, **Flick Of The Switch**, selling barely one-tenth the copies of **For Those About To Rock**, something has unquestionably gone awry in AC/DC's scheme of conquest. Could it be that the band simply released an inferior album — a move that can be rectified by a strong follow-up LP? Or is it that AC/DC has run dry of musical ideas; that they've prematurely reached the end of their rock and roll trail?

"We know that **Flick Of The Switch** wasn't our strongest album," vocalist Johnson explained. "We thought it was a great album while we were recording it, but once it came out we realized that there really wasn't a song on it that could be played on the radio. There were some very interesting tunes, but there wasn't one standout track that radio would jump on right away. Without that, we

didn't get the exposure we wanted for the album, and that hurt sales. There were also a lot of very good hard rock albums available at the time that **Flick Of The Switch** came out. That might have had an effect on the sales of the album."

"We're far from finished," echoed diminutive guitar demon Angus Young. "When we do an album, we first want to please

ourselves, and we're all very satisfied by **Flick Of The Switch**. We never worry too much about how many copies it sells. We play rock and roll because we enjoy it — not just to make money. I wouldn't care if we ended up playing in bars someday. As long as we can get onstage, I'll be happy."

While Angus' noble attitude reflects the "live for today" philosophy that has always

Angus Young



made AC/DC's music so entertaining, the band's sudden fall from grace has puzzled many within the music community. While a spokesperson at the band's label, Atlantic Records, dismissed the poor showing of **Flick Of The Switch** as "just a bit of bad timing," other music pundits state that the group's sound has become too predictable for the headbanging masses who suddenly find themselves surrounded by a smorgasbord of new bands to choose from. Angus Young, however, disagrees.

"We tried quite a few new things on the last album," he said. "But AC/DC's music will always stay simple — that's the way we like it. If we started to put synthesizers and orchestras on there, it wouldn't be us anymore — we'd be selling out. We have no desire to do anything that's different from what we've been doing. All we've got to do next time is write better songs."

"I don't stay on top of every new band that comes along," he added. "We travel with some cassettes that we've ripped off from record stores, but aren't the latest releases around. I know there are a number of groups today who are doing very well for themselves. I think that's great. It's always exciting to see new faces appear on the scene — it keeps everyone on their toes. I hope that there's still room for AC/DC in the fan's hearts, no matter how many new bands come along."

One of the leading explanations for AC/DC's decline with **Flick Of The Switch** is that it was the first album the band produced by themselves. On both **Back In Black** and **For Those About To Rock**, the group relied heavily on the firm hand of producer Mutt Lange to guide them through troubled times. But with Lange suffering from exhaustion

after completing work on Def Leppard's multi-platinum **Pyromania**, AC/DC had the choice of finding a new producer, or doing the knob twisting themselves.

"We watched what Mutt had done for years," Johnson said. "We felt confident that we knew what had to be done. Looking back, I guess the biggest difference was that there wasn't a set of unbiased ears sitting there to offer opinions. Sometimes it's tough to write a song, record it and then turn around and say, 'Hey, this stinks.' I don't know what we'll do on the next album — whether we'll use an outside producer or not — but I do know that we worked very hard to make the album sound just the way we wanted it to. I don't think anyone could have done a better job."

In light of **Flick Of The Switch's** poor showing, AC/DC will no longer be able to take a two year hiatus between albums. Currently the band members are spread around the world gathering their thoughts for the group's next studio effort. They plan to rendezvous in England sometime in late summer to plot their next move — perhaps the most critical move of their career.

"We originally were thinking of doing a live album next," Angus explained. "We thought we finally had enough material so that we wouldn't have to repeat many of the things that appeared on the **You Want Blood** album. That's a major concern of ours — we never want to feel that we're ripping the fans off. I don't know if we'll be doing that live album now. Maybe we'll do a two-record set with a live album and a new studio album. We'd only do that though, if we could put two records out for the price of one."

"I don't think we're really feeling that much pressure about our career," Brian Johnson added. "It's not exactly like we're going on the dole next week. Our tour was

very successful, and there are still many, many AD/DC fans out there. We're not the type of band to sit around counting up our ticket sales every night. As long as anyone comes to see us we'll put on the best show we can — whether there are 20 people there or 20,000. I would like us to pick up our recording schedule a bit. We have so many ideas stored up that putting out an album every couple of years just scratches the surface of what we're capable of doing."

Despite Johnson's almost defensive attitude about AC/DC's current status, it must be remembered that despite their problems, they remain one of rock's most powerful and entertaining bands. As Angus Young pointed out, "We'll still take on any band in the world onstage." While AC/DC may have lost some of the drive that rocketed them to stardom a few years back, the ingredients that fueled their rise remain the same: Angus, the eternal schoolboy, still dashes about the stage with his battered Gibson SG spitting out bursts of metal fury, and Johnson still croaks out the band's tales of lust and fast living with enough bar room charm to captivate even the most beer-soaked adolescent brain.

"AC/DC still has as much desire to play rock and roll as we've ever had," Johnson said. "It's still the most fun I can have other than riding my Harley. It's hard for us to believe that we get paid for having such a good time. But I'm not concerned that it will end someday. If that happens, that'll be okay by me. I'll just unpack my bags, say hello to the wife and kids and get myself a real job. I hope I never have to do it though," he added with a quick laugh. "But I don't think it would make me a very different person. AC/DC is a very down to earth band. That's the way we'll always be." □

Mitch Rosten

Brian and Angus: "We'll just try harder next time."



Celebrity rate a record

THE ROMANTICS

by Charley Crespo

The Romantics listen to a lot of music while touring the United States in their van. Unlike most of the musicians who do our Rate-A-Record, guitarist Coz Canler and drummer Jimmy Marinos were acquainted with many of the selections we presented them. Meanwhile, their own song *Talking In Your Sleep*, from the *In Heat* LP, has become a national radio hit.

Gloria, The Doors

JM: This is from their live album. It's a classic. If the Doors didn't come out with this song, a brand new group would have charted with it. Every band plays it. We would play this song live as an encore and everyone would love it. As with any great song, if you wait long enough, you can play it to a whole new generation of listeners.

CC: Jim Morrison did a typical Jim Morrison job on it, and it stands out from all the other versions of this song.

JM: This influenced all the garage bands that grew out of the '60s. It was the first song I learned to play.

Middle of the Road, Pretenders

JM: Okay, when we first heard this cut, we thought it sounded like a song we did on our first album called *What I Like About You*. Play them back to back and you'll see the similarity.

CC: There's a couple of things they do — the beat, the chord changes, the harmonica solo — that are real similar. This part here. This is how we do it live.

JM: She even throws in the "brr-rr-rr."

CC: I like the guitar solo. I don't know who the new guy is, but it sounds like Billy Bremner.

Pride and Joy, Stevie Ray Vaughan And Double Trouble

CC: When I first heard this, I thought it was his brother's band, the Fabulous Thunderbirds. It's got the same basic groove. Jimmy, you heard this and ran out and bought the album.

JM: Coz and I live together back in Detroit, and sometimes when we're sitting around at home, we put on his album. He has another song that sounds like this. It's real close to the roots. It's good late-night listening when we want to unwind.

What I Want, Dead Or Alive

JM: I think it's good background or dancing music, but I don't think it's strong enough to be a hit on American radio. It's a good production.

CC: It really doesn't do much for me. It's got a good beat. It'll probably be good for the dance clubs.

JM: The picture sleeve will definitely help sell it because he's got a nice haircut.

Bang Your Head (Metal Health), Quiet Riot

CC: Let's play the live side and see how different it is. Personally, I don't think it stands up to the Slade song, *Cum On Feel The Noize*.

JM: On the live track they're not offering much difference from the studio version, it's like they added the audience sounds. The studio version sounds like they're in an arena and the live version sounds studio. It's a basic song. It shows they can pull it off.

CC: They're good guys. Rudy is a fellow Cuban.

JM: We dig them because they have the right spirit and they excite a lot of kids.

That's All, Genesis

CC: I've heard this. I think he's had better songs. Is this with Genesis? Phil Collins, right? Yeah, it's

good.

JM: I think it's a good song. It doesn't move us, but it's a good song. It's getting airplay, and I can't argue with success.

Get Your Body On The Job, Southside Johnny & the Jukes

CC: This is Southside Johnny? It sounds good. I wish the words were clearer.

JM: I wish it was a little bit faster. It doesn't motivate us. It has the ingredients to be a good song. I just think it's a bit on the sleepy side. Maybe we should try this at a faster speed.

Nightbird, Stevie Nicks

JM: Uh-oh, *Stand Back*. They're playing this on the radio.

CC: It sounds like Fleetwood Mac. Personally, I'm not thrilled by it, but it's good.

JM: She's got a soothing voice. If I had some heroin, it would be very captivating.

Almost Over You, Sheena Easton

(They play the intro, but yank it off the moment the vocals begin)

JM: We didn't give it a chance. Sometime later in our lives, we'll be in more of a mood to listen to this.

Laurie Paladino



Jimmy Marinos (left) and Coz Canler: "Sometime later in our lives, we'll be in more of a mood to listen to this."

Styx pomp and circumstance

Illinois Natives Bask In The Success of First Live Album.



Styx (left to right): Chuck Panozzo, James (J.Y.) Young, Tommy Shaw, Dennis DeYoung, John Panozzo.

by Rob Andrews

With the release of their latest LP, *Caught In The Act*, Styx have once again proven that they rank among the most creative and popular bands in the rock world. With their intricate melodic passages and unerring pop sensibility, vocalist/keyboardist Dennis DeYoung, bassist Chuck Panozzo, drummer John Panozzo and guitarists Tommy Shaw and James (J.Y.) Young have shown that rock need not be a medium limited by predictability and staid musical attitudes. As Styx basks in the glow of their eighth consecutive platinum album, let's take a look back at one of the most amazing success stories in rock history.

"When we first started, the Beatles hadn't even appeared on the Ed Sullivan Show," DeYoung said. "It was back in 1963 when the Panozzo brothers and I first got together. We all lived near one another in Chicago, and since we all shared a love for music, we used to get together in the evening, or on weekends, and jam. We really never knew if music was going to be a career for us — we were all kids who just loved playing together. At that time, the excitement of just playing music was enough to keep

us going."

That loose amalgamation between DeYoung and the brothers Panozzo lasted until 1968, when the trio added guitarists Young and John Curulewski and assumed the name the Tradewinds. The band began mixing a variety of cover tunes with a few original songs, and soon hit the Midwestern club circuit, which as Chuck Panozzo recalled "took us to every dive in Illinois, Indiana and Michigan." The band had already begun polishing their distinctive, keyboard-laden sound, yet at the

height of the psychedelic era, there was little interest shown in Styx's eclectic meanderings.

"Actually, we evolved fairly quickly as a band," DeYoung said. "We had a lot of different elements in the group. Curulewski was our resident hip guitarist — the problem was he never grew out of that. We never attracted much media attention, and playing in the clubs, we never got noticed by the record companies that were based in New York or Los Angeles. We were making ends meet, more or less, but after a while our lack of

recognition was getting a little frustrating."

In 1970, the band's luck began to turn. They changed their name to Styx, and were signed to what DeYoung remembered was "a modest contract" by a tiny Midwestern label, Wooden Nickel Records. Over the next six years the band would record five albums for Wooden Nickel, including **Man Of Miracles** and **Equinox**.

"Wooden Nickel surely wasn't the biggest label in the world, but at the start of our career they served their purpose very well," DeYoung explained. "We had a fairly well designed sound and attitude, and Wooden Nickel gave us the chance to grow and develop without the pressure we may have encountered at a larger label."

While much of Styx's early work was quickly overlooked by both the fans and the media, one cut, *Lady*, a bolero-styled rocker, was the key for establishing Styx as a national entity. While most of their touring had been restricted to the same Middle American rock belt that had characterized their Tradewinds incarnation, the intense radio attention given *Lady* transformed Styx into a band known from coast to coast.

"It was quite a trip to hear one of our songs getting radio airplay," DeYoung said. "We had always gotten some play in Chicago, but suddenly the song broke out on a national basis. After being together for nearly a decade it was really a thrill for all of us. That unquestionably was the key moment. Not only did it attract fans all across the country, but it made the big record labels know we were alive."

Despite the international success of *Lady*, it took two more years for the band to work out of their Wooden Nickel contract and sign with that much sought after "big label," A&M. With Curlewski departing the scene in favor of Tommy Shaw, Styx soon ventured into the studio to produce **Crystal Ball**, an album that perfectly bridged the gap between the hard rock of the band's Wooden Nickel days, and the more sophisticated offerings that were still to come.

With the completion of **Crystal Ball**, Styx took to the road, further polishing the live show that had been the staple of their existence since their bar band days. Playing more than 200 dates over an eight month period, Styx built up a sizable following; in the process catapulting **Crystal Ball** over the platinum sales plateau. While many within the rock community viewed Styx as an "overnight sensation," the band took their success in stride.

"We had worked a long time to reach that point," DeYoung said. "We were excited, but we weren't about to squander everything we had worked for just because we had a hit album. The success of **Crystal Ball** only made us want to work harder on the next album."

That next LP, **The Grand Illusion**, helped turn Styx from a novelty into a phenomenon. Sporting the smash hit single *Come Sail Away*, the album proceeded to sell over three million copies in the U.S. alone, making Styx one of the most successful American bands of the late 1970's. "**The Grand Illusion** was a key album for us because it was the first album we produced ourselves," James Young recalled. "We figured that no one knew the type of music we wanted to play better than we did, so why not produce it ourselves."

Over the next few years, Styx took the musical formula presented

amid the normal array of hit singles and solid rockers. Based on the legend, and eventual demise of Chicago's famed Paradise Theatre, the album, and it's accompanying stage show, catapulted the band to heights that even they found hard to believe.

"The funny thing is that we really don't make that much money off our records," DeYoung said. "We have to sell T-shirts and programs at the concerts before we see a dime. I'm not saying that we're not making a good living by doing this, but I think people would be surprised where most of the money comes from."

After the success of **Paradise Theater**, the next logical step for Styx was to create an album that would translate into a stage show the likes of which the rock world had never seen. So emerged **Kilroy Was Here**, the band's 1983 success which blended science fiction and



Janet Macoska

Young and Shaw in action: "Tommy and J.Y. approach music differently, but they work brilliantly together."

on **The Grand Illusion** and refined it on such platinum platters as **Pieces of Eight**, and **Cornerstone** — each of which brandished hit singles such as *Blue Collar Man*, and the group's first ballad, *Babe*. By now Styx had emerged as America's premier pomp-rock band, a home-grown equivalent to such English artists as Yes and Genesis.

"We never really saw the English bands as a major influence on our style," DeYoung said. "If anything our roots were hard rock and maybe a touch of Tin Pan Alley. We were always very much our own band. I don't think there is any band around that sounds like Styx. We've worked hard to develop our style, and we hope it will continue to grow in the future."

With the success of **Cornerstone**, Styx knew it was time to turn in an even more adventurous musical direction. With the release of **Paradise Theatre**, the band presented a concept album that conveyed a theatrical story line

music to tell the story of a future world where rock and roll was illegal. Mixing limited small hall engagements with giant indoor venues, Styx' **Kilroy Was Here** tour proved to be one of the most extravagant road ventures in rock history.

On their new live album, **Caught In The Act**, Styx has captured much of the majesty of the **Kilroy** tour. While the incredible visuals which accompanied the music are, of course, not present, Styx packs enough of a musical wallop to more than compensate for this deficiency. Drawing on material that spans their career, Styx prove that they have stamped their unique sound on the annals of rock as few groups have done before.

"It's been an incredible career," DeYoung added. "Hopefully, this is just the start. It seems that people are always trying to put us down and write us off. Well, we've stood up to the test of time. That's a pretty good testimonial to any rock and roll band." □

Jason Bonham

second generation rocker

*Son Of Led
Zeppelin Drummer
Leads His Own
Band Into Action.*

by Dianne Noel

Being an opening act is not an enviable position, especially when it is supporting a wildly popular band like Def Leppard. Not only does Lep have rabid fans that anxiously await their appearance, but they have a reputation for putting on a show that will tear the walls down! How could any group go up against such a formidable band...especially an unsigned group led by a 17-year-old drummer?

The group Airrace found themselves in such a spot when they supported Def Leppard during the band's recent British tour. During the last show of the road trip, at London's Hammersmith Odeon, the group performed with sincere spirit and managed to keep the 3,000 Lep fans in attendance from getting too restless while waiting for the headliners. But, to be fair, Airrace has a secret weapon that other groups do not...the drumming skills of that 17-year-old drummer, Jason Bonham.

Yes, that Jason Bonham. The son of the late Led Zeppelin skin hero, John Bonham: the same kid who, at the tender age of 14, played with Jimmy Page, Robert Plant and John Paul Jones during a sound check so his dad could hear and see what the group was like from the front of a stage. Jason's a very likable young man and refreshingly down to earth...he likes lager, cars and "girls with long blonde hair, nicely shaped hips, nice long legs." In short, a typical teenage male.

Hit *Parader* met Jason at a huge bash celebrating Def Leppard's triumphant return home at the end of a long, long tour. It was a star-studded event; along with the Leps and their friends were Billy Gibbons of ZZ Top and the female trio of Bananarama (they have a substantial following in England). Rick Allen's parents and Phil Collen's mom showed up and posed proudly with their boys for photos. Guests were wine and dined on the house. But, the most impressive part of the evening was running into young Bonham, who seemed to be enjoying himself immensely at the gala.



Jason Bonham (left) with Airrace vocalist Keith Murrell: "My father was the major influence in my life."

Both Jason and Airrace lead vocalist Keith Murrell enjoyed the experience of opening for the Leps. "Def Leppard was very helpful. They helped us out constantly and the audience appreciated what we did," Jason remembered. Rick Allen was especially helpful to the young drummer and both Jason and Keith were honored that Lep would frequently watch Airrace's set because, "Most bands don't do that."

For a British lad whose father played in the heaviest band of all-time Jason has a somewhat surprising taste in musical heroes; he is fond of American main stream rock! He notes Journey drummer Steve Smith and Foreigner's Dennis Elliott as big influences on his style. Airrace does have that rocking, yet slightly subtle sound that could get them on rock stations from coast to coast. A deal with an American label is in the works and the band is hoping to release an LP sometime soon.

Jason lives near Birmingham with his family. He says his mother thinks what he is doing is "Great! She's behind me all the way and likes to see me play."

Jason sees other members of Led Zeppelin from time to time, and he remembers touring with his dad occasionally, visiting cities like Tampa, Fla. and New York City.

As a band, Airrace shows a good deal of promise. Lead singer Keith Murrell is attractive enough to gain the attention of female fans, yet

the band rocks hard enough to please *Hit Parader* readers. And Jason is a very accomplished drummer for his young age. It's nice to see the Bonham name continue to be associated with good rock music. John would have been very proud of his son. □



The late John Bonham.

HEADPINS a perfect strike



Headpins: "This band is the culmination of a lot of hard work, and a lot of hard rock."

Canadian Rockers Open Their Metal Guns on *Line Of Fire*.

by Andy Secher

Women have always played an unusual role in the hard rock world. No matter how much talent they have, it seems that they're always relegated to playing sultry, sexy sirens who can lure unsuspecting young boys to their demise with their tantalizing tales of seduction. So it is with Headpins, a hard rocking quartet from Canada, who in vocalist Darby Mills sport one of the most talented (and sexy) females currently residing in the rock domain. On Headpins' second album, *Line Of Fire*, Mills' piercing wail on songs like *Feel It (Feel My Body)* leave little doubt as to what role she's playing.

"Rock and roll's a very sexy thing," Mills stated. "I don't think I'm being particularly blatant about it; no more than guys in hard rock bands who wear skintight pants and no shirt. It's just part of the image — but that image is worthless if you don't have the music to back it up. That's one thing we have."

The success of Headpins can certainly be attributed to more than Mills alone, for she is surrounded by a well-rounded group of rock and roll veterans who bring nearly two decades of collective experience into the band. Headpins began as the brainchild of guitarist Brian MacLeod and bassist Ab Bryant, long time members of one of

Canada's most successful hard rock bands, Chilliwack. Actually, Headpins was originally a side venture for the pair, a project to work on when time with Chilliwack permitted. At first, Headpins also featured Loverboy drummer Matt Frenette, but when Mills joined the outfit in 1981, the group knew it had to look for a permanent lineup.

"Ab and I had been working in both Chilliwack and Headpins," MacLeod recalled. "At first it was a lot of fun, because each band gave us the opportunity to explore different sides of our musical personality. But we were both getting tired of playing the lighter type of rock that Chilliwack seemed to prefer. We wanted a very heavy band, and that's what Headpins was. Ab and I had a very amicable parting with Bill Henderson, who's still keeping Chilliwack going. We feel Headpins can go places that Chilliwack just couldn't. Darby gives us a personality we didn't have before. She's a dynamic performer with an absolutely incredible voice and stage presence."

"I was a little skeptical about joining Headpins at first," Mills added. "I was working in a band called Steelback, and we had quite a bit of material ready at the time. When Brian called, we were about to go into the studio — it's rather hard to walk out of a band at a time like that. I knew that Headpins were a special project of Ab's and Brian's, but I knew that it was more of a part-time fun thing for them, and I didn't know if I wanted to be part of that. When I saw their

commitment to the project, though, I knew I just had to do it."

Upon luring Mills into the group, Headpins ventured into the studio to record their debut disk, *Turn It Loud*, which has since sold over 200,000 copies in Canada alone. While Mills was given most of the recognition on the album, with Bryant and MacLeod purposely staying in the background due to certain legal problems regarding Chilliwack, the band quickly gained a reputation as a top flight hard rock band.

"Most of Chilliwack's material was written on piano," Brian stated. "All of Headpins' songs are written on guitar. It's real leather jacket rock."

While the album didn't generate too much interest south of the Canadian border, Bryant and MacLeod were so impressed by Headpins' potential that they decided to split from Chilliwack and concentrate on Headpins full-time. Their renewed commitment, as evidenced on *Line Of Fire*, indicates that their decision was a wise one.

"This album fulfills a lot of fantasies I've had for a long time," MacLeod said. "There's been a lot of good hard rock music building up in my system for years, and being able to release it is a great feeling. We think Headpins has a lot going for it. We've got enough experience to know what to do and what not to do, and we have the material to be successful. But most of all we have Darby, and that's something very special all by itself." □

Pick hit



Ratt: "We don't bring naked girls on stage. We leave them home...or backstage."

RATT

by Adrianne Stone

"We're not really into heavy metal. We left that image behind," reveals Ratt's lead singer and founding member, Stephen Pearcy, during a poolside interview. "We don't mind being labeled 'heavy metal' because our music is pretty rough. But it's more of a controlled sound." His eyes peer through a mass of curly dark ringlets as he surveys the pool area, finally fixing upon a bikini-clad female. He grins and adds, "We're obsessed with leather. We like that a lot. But, that's for bedroom stuff. We like to look nice and play hard."

This Los Angeles-based quintet has been together for two years. Hailing from San Diego, the band was originally called Mickey Rat. "It's the name of an x-rated comic book," Pearcy explains. "When we first got together, I was playing guitar onstage besides singing. Since then, we've gone through some personnel changes." Ratt's current lineup includes Robbin Crosby and Warren De Martini on guitars, Bobby Blotzer on drums and Juan Croucier (formerly of Dokken) on bass. (Among prominent Ratt alumni is Ozzy Osbourne guitarist Jake 'E.' Lee.)

The quintet played the local clubs,

nuturing a steady following which ultimately prompted them to record their debut six-song EP, *Ratt*. The EP sold 20,000 copies in Europe and the U.S., and attracted the attention of Atlantic Records, who signed them and recently released their LP, *Out of the Cellar*.

The EP, which contains hard rocking, heavy-on-the-riff compositions (most notably: *Sweet Cheater, U Got It* and *Do You Think You're Tough*), features a pair of fishnetted legs adorned by clinging white rats on its cover. "Those were rent-a-rats," Stephen informs us. "They were 50 cents a night. We rented 10 for the photo session and when we were done, we went to collect them and there were 11 in the cage."

What about their competition? Is there any rivalry among the area's bands? "No. We're all friends. We used to open for Motley Crue all the time. They kept getting bigger ... and we kept getting better." Stephen turns reflective for a moment and adds, "We're just trying to stay one step ahead of everyone else, 'cause everyone's always coming up with an idea that's already been done. That's why Ratt has no competition. We don't bring naked girls onstage. We leave them at home... or backstage ... of hotel rooms, we don't care,

we just don't bring them onstage with us."

But the band doesn't totally stray away from the theatrical end of the business, as Stephen explains, "One of our songs we dedicate to cowboys, and I put on guns and a hat, but that's no big deal. We wanna be able to woo the people by just being ourselves — with our looks and our music, because we work hard. We make sure we sweat."

The boys will be taking their "sweatshop" show on the road, timing their tour to coincide with the chart rise of *Out of the Cellar*.

With such album cuts as *Wanted Man* and *Lack of Communication* drawing impressive radio airplay, Ratt is suddenly in demand everywhere, and the young band (they're all in their early 20s) realize that they have a lot of planning to do. "You've got to know this is a business or you can get sucked in and wiped out like that," says Stephen as he snaps his fingers. "That's not gonna happen to us. We've carried on Ratt this far and we're not about to give in now."

Yes, but is the world ready for Ratt? Stephen leans over my tape recorder and hisses, "We'll soon be exposed in your centerfold, infesting your magazine and the world with good things." □

by Charley Crespo



Helstar

Que pasa, amigos? We hear Helstar has been tearing up the Houston area for two years with bone-crunching rock and roll, and now that a debut album, **Burning Star**, has been released, this Tex-Mex heavy metal quintet expects to stomp on the rest of America. Helstar is prepared to stomp on Def Leppard's Joe Elliott as well. The group has retaliated against Elliott's controversial "wetback" statement by including a liner note that reads "Jose Elliott chupa huevos Mexicanos." That translates into "Joe Elliott sucks Mexican eggs." Helstar is lead vocalist James Rivera, guitarists Tom Rogers and Larry Barragan, bassist Paul Medina and drummer Hector Pavon.



Redney Bowes

Boys Brigade

"We force ourselves to think in a different way about everything we attempt," says Wayne Lorenz, bassist for the Toronto-based Boys Brigade. "We've never allowed ourselves to be pinned down. Good music should make more than one kind of statement."

Boys Brigade originated as a loose alliance of young musicians who came together for semi-organized rehearsals and jam sessions. Only when an original song, *Mannequin*, came out of these exchanges and became a hometown hit, did a rock group seriously join together to play live engagements. Rush's Geddy Lee soon caught a performance at a private party and offered to take the group under his wing by producing the sextet's self-titled debut album.

"They were up to something different and they had some very strong songs," says Geddy of their initial meeting. "What impressed me most was that they weren't trying to categorize themselves. They were throwing up a challenge, and I thought I could learn something by offering to produce them."

Shooting stars

Bullet



Out of Essex, an industrial city in West Germany, comes the hard rocking, eardrum-shattering Bullet. They aren't exactly Kiss, but we're told the quartet's stage show is highlighted by pyrotechnic feats performed by lead singer/rhythm guitarist/songwriter Klaus Thiel. Their American vinyl debut, **No Mercy**, was produced by Dieter Dierks of Scorpions, Accept and Plasmatics fame, and includes *I Sold My Soul To Rock 'n Roll*, *Down By The Neon Lights* and *Baby Can We Talk*. From left to right, Bullet is Thiel, drummer Mike Lichtenberg, bassist Fitty Wienhold and lead guitarist Jurgen Graf.

Demon



Vocalist Dave Hill and guitarist Malcolm Spooner lead Demon, a four-year-old hard rocking band from the English Midlands that has already enjoyed substantial recognition throughout Europe. Demon's third LP, **The Plague**, is the band's debut in the States, and is an appropriate concept for 1984; it is a thematic album which tells an Orwellian tale of the dehumanization of modern society. The key tracks in this lyrically provocative LP are the powerful title anthem and the moving ballad, *Fever In The City*. In addition to Hill and Spooner, Demon consists of guitarist Les Hunt, bassist Chris Ellis and drummer John Wright.

GUITAR GREATS

ACE FREHLEY

WHEN DID YOU BEGIN PLAYING GUITAR? When I was 13.

WHY DID YOU START? Because I loved the Ventures, an instrumental band.

FIRST TYPE OF GUITAR: A Japanese Zimar — it was a Christmas present.

MUSICAL TRAINING: None. I'm self-taught.

EARLY INFLUENCES: The Beatles, Jimi Hendrix, Cream and the Who.

FIRST PUBLIC PERFORMANCE: At a high school dance when I was 13. I played in a group called the Exterminators.

FIRST APPEARANCE ON RECORD: The first Kiss album.

RECORDING BANDS: Kiss.

OTHER VINYL APPEARANCES: I'm planning on having a solo album out in the near future, and I played on Wendy O. Williams' record.

EQUIPMENT (LIVE): Marshall Amps and Gibson Les Paul guitars.

STUDIO EQUIPMENT: Old Fender amps from the 50's, and a Gibson Les Paul Custom.

NUMBER OF GUITARS OWNED: I collect guitars and own about 150. Two of my favorites are a 1959 Curly Maple Top Sunburst Les Paul and a 1957 Maple Neck Stratocaster.

MOST MEMORABLE SOLO ON RECORD: I'm proudest of my work on a song called *Fractured Mirror*, which appeared on my Kiss solo album.

OTHER GUITARISTS YOU ADMIRE: Keith Richards, Pete Townshend, Eric Clapton and Jimi Hendrix. □

VAN HALEN

Diamond Dave Speaks Out

up to me one day and said, 'My little brother is one of your biggest fans. Can I have your autograph?' I said, 'That's great!' He said, 'No it's not. I have to listen to him practice Edward's licks every night.' You heard what he came up with as an alternative. So either way we've affected some kind of change.

You know, we did title the album **1984** for a reason. I'm going to let you figure that out. Not too many people went up to Robert Frost when he wrote his poem about two diverging roads and said, 'Bob, what's it all about?' He wouldn't have told them anyway. And you're not going to get more than that out of me. I do know that they left the master reference disk of the album next to some other albums in the file and it melted the other records. **1984** is designed to build to a semi-climax by the end of the first side. It picks up again on the second side and delivers you to an \$8.98 nirvana.

When we made this record my hormones were running. Usually, we record at different times of the year. This time, Van Halen had been off the road for ... seemed like a year, but I guess time flies when you don't know what you're doing. We put the final vocals on the record in the fall, and after so many years of school starting in September, that's when the blood starts flowing. Kind of a Pavlovian response based on the time of the year more than anything else. We make a record when we run out of doing nothing and it's time to make a little music. When it's time to rock, they turn on the microphones and we make a record.

Jump is the first tune we've done completely on synthesizers. It's not instead of, it's in addition to, the sound that came before. So many records are made because of the fat-cat manager with the gold watch chain and the five-piece suit who says, 'Boys, I need gas for the yacht.

"The Jack Daniels I Drink On Stage Is Real."

David Lee Roth: "Rather than dealing with something nebulous and abstract with the boys, I just hold up the bottle."

Van Halen has changed the face of rock music in two ways. One: half of the musicians try to copy the band, they grow their hair and play their guitar lickity-split like Edward and they try to imitate Alex's drum sound. Two: because the other half is so revolted by our music and our pose

and the way I do interviews that they're forced to come up with substantial alternatives. That's where you get stuff like Kajagoogoo and Duran Duran. I remember when we met Duran Duran a couple of years ago, before they started to slam it home with the big hits. The guitarist came



Diamond Dave

You've got to sound more like Journey.' So bands rush out and buy old Eagles and Doobie Brothers records. They listen to them under a microscope and say, 'I know how to sing now.' It's not necessarily what they want, but it puts gas in the Benz. That's where a lot of musicians are coming from, and heading for — the Mercedes Benz store.

I like all kinds of music, and I steal from everybody. Inspiration does not descend while you lie in your bed and say, 'Here, Joe, have an idea.' You have to steal it from somebody and learn it just the way it is. Then you say, 'Well, I think I'm going to change the beginning, and since I changed the beginning, why don't I change the end? And since I changed the beginning and the end, I've got a better idea for the middle.' By the time you put it on plastic, nobody recognizes it. In fact, you don't even recognize it after the eighth time you sing it. That's where inspiration comes from.

There are no cover songs on the record because we didn't need them. We worked up a variety of tunes and a lot of original material that never made it to plastic. They may pop up on the next record, or maybe not. There's a huge file of material that you'll never hear 'til one of us dies. 'He's young, he's hot, he's dead... I'll write a song about the future/A couple about the past/And then I think I'll off myself/And make the music last.' You want a formula? There you have it.

As usual, we did this album in the basement. We stay in the studio as little as possible. Now that Edward has a studio in his backyard, we have even more excuses not to accomplish anything. Life does get easier when you make more money and become more popular, but you get a lot more excuses for not accomplishing anything. For instance, now we have 16 and 24 track machines that don't work today, so we'd better sit around and discuss it. And now we have guitar roadies and drum and bass roadies who don't show up. It's not just the guitar player and bass player who don't show up for rehearsals. If the roadies don't show up, then we have another excuse to sit around and talk about cars.

This Van Halen tour will probably set another record in the **Guinness Book of Records** in terms of the amount of weight and people and structures that we're taking around the world. A lot of bands have these humongous constructions that look



Neil Zlozower

Edward Van Halen: "Now that Edward has a studio in his backyard, we have more excuses not to accomplish anything."

like the Arco Towers. They set them up in L.A. and play five days. Then they take them to New York and play five days. They call that the United States Tour. The world is not L.A. and New York. The world is Ogden, Utah and Bristol, England. L.A. and New York are just two islands in the sun and the rest of the world is very different, and it deserves to see that production. We're taking upwards of 120 tons of equipment, nine trucks, 75 people... People say we're like a big family where everybody knows each other. I tend to think of it more as a gang."

The music I listen to and appreciate is not limited to rock. A lot of it, I play on guitar. The kind of guitar I play is very different from rock and roll or heavy metal. I play flat picking, which is country-type bluegrass, like Doc Watson or John Fahey. I play bagpipes, too. I've been taking lessons since February. I haven't taken them on tour, though. I like to play for the benefit of my neighbors. I write most of Van Halen's lyrics, and they reflect what's around us. I've always said that hard rock, or big rock music, the type of music we play, is simply folk music delivered at high velocity. Shot from guns. We reflect what we see in newspapers, in magazines, what

we've lived and breathed before.

The Jack Daniels I drink on stage is real. The only people who put iced tea in a Jack Daniels bottle are punk rockers! It's sort of a ritual. If you hold up the bottle and take two or three sips, people assume you're going to finish it.

I think Van Halen stretches across several categories and leaves its shadow. You've got heavy metal influences, and hard rock, but what do you call something like *Jamie's Cryin'*? Is that heavy metal cha cha? I don't know, and I wrote it! All I know is just what I knew when we played bars seven years ago. We make up a song. I get up in the middle and give it a few steps, since I'm the only one in the band that can dance, and then I'll rate it one to 10 dancewise.

I am in charge of Zen for the band, not so much because I am the only one who understands it but because I'm the only one who can spell it. Rather than dealing with something nebulous and abstract with the boys, I just hold up the bottle.□

KISS





HIT PARADER

Def Leppard

Ross Hallin



EXCLUSIVE JOE ELLIOTT INTERVIEW

Def Leppard (left to right): Rick Savage, Rick Allen, Phil Collen, Joe Elliott, Steve Clark.

Vocalist In Rock's Hottest Band Reveals Plans For The Future.

by Gary Graff

The best stories don't come out right away. They mellow, stand up to countless verbal retellings (and probably more than a few modifications) and come forth as inside jokes until they're fit for public consumption. Maybe somebody spills the beans because, looking back, they appreciate what happened a little more.

Def Leppard is looking back now, at the same time they're looking forward. The multi million-selling phenomenon of **Pyromania**, which paled only before Michael Jackson and the Police, and made Def Leppard 1983's heavy metal success story, is in its twilight now. After almost nine months of touring, the quintet is off the road, away from the screaming crowds, long bus rides and late night parties. Instead, the band is

banging its own head against the wall back in England to craft a follow up to **Pyromania**, which, with any luck, should be out by fall.

But that doesn't mean singer Joe Elliott's thoughts don't drift back to some of the better moments of last summer's American tour as he takes a break to savor a few morsels of superstar life that can relieve the pressure of recording.

Take the story of the group

pulling out of Pittsburgh at 1:45 a.m., one June morning and arriving in Quebec 18 hours later. Now that's an overdose of "leave the driving to us" for anybody, and even the tapes of **Monty Python's Flying Circus** and **Faulty Towers** on the bus' specially designed video system were tiring. So, by the time the quintet hit their hotel, it was one rowdy group of rockers.

One shower and a two hour nap later, Elliott and guitarist Phil

Collen were headed to a nearby bar, unwittingly stepping into the weekly wet T-shirt contest.

"We were there about a half hour when they recognized us," Elliott remembers. "They gave us a pail of water and asked us to go up and wet the girls, which is a lot of fun."

And there was soccer, soccer and more soccer. Throughout the tour, Def Leppard had been beating the stuffing out of teams composed of disc jockeys and other minor athletes. But in Detroit, they took on the Express of the American Soccer League, a real, professional team that gave the band a real, professional beating in a benefit for a local youth soccer program.

Of course, that didn't bother the loud 'n' proud smattering of fans which routinely booed the home team's many goals. They were there to see Joe, Phil and the boys up-close-and-personal, to squeal at Elliott's tiny British flag gym shorts and whistle at Collen's spindly legs. The hunt for autographs was nonstop, and a girlfriend who dared comfort Collen while he was treating a blister on his right instep was showered with proclamations against her virtue.

"We always knew there was a hard rock audience out there," Elliott smirked after the game. "It was just a matter of getting them to take to us."

Take to Def Leppard they did, and the idea now is to get them to take to the band again. And again in 1985, if possible, and maybe keep taking to them till 1990 if the group's solid songwriting, infectious energy and good looks hold up. But don't expect that Elliott and Co. are currently bending over backward to create **Son Of Pyromania**.

"We always just make the record for ourselves," the 23-year-old Elliott explains. "If you don't actually like what you're doing, it's not really worth it."

"We did spend a lot of time getting **Pyromania** to sound good," he adds. "We wanted every track to be strong, not just the first song on each side. But we didn't consciously try to make it more commercial. The only thing we consciously did was make the production sound bigger."

Lest we forget, things have gotten progressively bigger for Def Leppard since its 1980 debut. Elliott, in looking back on his short career, believes **Pyromania** is the only one of the group's three albums worthy of earning his unconditional praise. He's not exactly knocking the other records, mind you. He knows, for instance, 1980's **On Through The Night**,

which launched the anthemic **Rock Brigade**, cultivated a base audience for the group, which made it possible for **High and Dry** to sell a million copies and spend more than 100 weeks on the Billboard Top 200 chart.

But Elliott's not exactly holding those LPs up as the finest example of the group's work.

"We're not too hot on them anymore," Elliott admits. "They were a starting block for us, and you have to start somewhere. When **High and Dry** came out, we had stations that were ready to play us because they were on **Rock Brigade**.

"Heavy metal, after all, unless you're trying to make some political message, is party music," he adds. "It's escapism; you come home from work, and it's nice to hear somebody sing about girls

and beer. It's a lot more fun to find different things than politics to sing about, even if it's a different woman. You know, 10 songs, 10 women — that's not bad. The lyrics are only lyrics; they don't matter in the end. The music is most important."

Don't expect that philosophy to change on the next album, either. Nobody has much to say yet about what it will sound like, but it's no secret that all concerned are hoping for a repeat of 1983's breakout.

"We wanted it to happen," Elliott says. "We hoped it would. We didn't expect it to happen this big. **Pyromania** even got played on Top-40 stations — that was weird."

"We're ready for it, though. Nobody's going looney. Everyone in this band is down to earth, and I expect we'll stay that way." □



Laurie Paladino

Joe Elliott: "Heavy metal is party music."

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Video View

by Dianne Noel

Video programs are multiplying like rabbits these days, and you would think these shows would offer enough heavy metal to satisfy our hunger for this intense music. Unfortunately, most of these programs show the same old clips as every other show, and they don't devote nearly enough air space to the rock we crave when we want to see it.

Let's say you've got to see Iron Maiden right now. Unless you've taped their vids off MTV, you could be out of luck — you have to sit through bands and clips you can't stand and hope an Iron Maiden video comes on next. Quite a hassle — until now.

In January, an 18 minute Iron Maiden tape was unleashed in America, and now all of us can see Maiden video as much as we want whenever we want. This Sony Video 45 of **Iron Maiden Video Pieces** features four clips: *Run To The Hills*, *The Number Of The Beast*, *The Trooper* and *Flight Of Icarus*. British director David Mallet assisted the band with the first three of these well-done films. Jim Yukich is responsible for *Flight Of Icarus*, a clip which was shown quite a bit on MTV.

The **Video Pieces** tape is not Iron Maiden's first venture into the video cassette market. Back in April 1981, a concert video of the band was released in Britain. This tape featured six songs filmed at the Rainbow Theatre in London in December 1980, and the band's record company biography pointed out

that "this is the first video cassette from Europe specifically filmed for the purpose of home entertainment." Now, don't get any ideas about getting a British copy of this tape for your video recorder — British and American television systems are not the same, so you can't play their tapes on our equipment.

Paul Di'anno was singing lead for Iron Maiden when that concept tape was filmed. Current singer Bruce Dickinson is quite vocal about his feelings concerning the video boom. "I hate videos. It's really not rock and roll. The band likes them so I go along with them, but to me it's pandering to America."

Well, excuse us! Luckily the rest of Maiden wants to give us a glimpse of them through their clips. After all, this is a group that refuses to release singles off their albums, and as they receive limited radio airplay, MTV has been quite effective in bringing the group to the attention of prospective fans.

Steve Harris is proud of the group's work in the video world. "We've never spent much on our videos, but hopefully they convey something special about the song. We always enjoy combining film and live clips. We did that with *Run To The Hills* and also with *The Trooper*. In both cases, we used bits of old movies and we feel they add a great deal to the clips."

The people connected with the Sony Video 45s are happy with the release of this heavy metal masterpiece, but there's more

interesting video 45s and LPs in store for us. Perhaps the most heavily-ordered Video 45 to date has been a collection of David Bowie clips. This tape features *Let's Dance*, *Modern Love* and the uncensored *China Girl*. A Phil Collins compilation 45 also came out in January. Still another exciting video is a live, 58-minute LP, Rick Derringer's **Rock Spectacular**. This performance has 12 songs and features an all-star cast; Rick, Ted Nugent, Southside Johnny, Carmine Appice, Karla De Vito and Tim Bogart. This tape is reasonably priced at \$29.95.

In March, a Kinks tape was released by Sony, and a J. Geils tape, which includes former lead singer Peter Wolf, came out in April. Other bands that have had new releases out include Devo, Kajagoogoo and Ashford and Simpson.

Sony has made Video 45s more available than ever. The price for both the Beta and VHS format tapes are \$16.95. As more and more copies of a particular tape are ordered, the cost of producing each individual tape is lower, and Sony has passed on this price reduction to its music-loving, video-buying consumers.

So, no longer do we have to be chained to our television sets, waiting and waiting and waiting to see our favorite bands on a video show. Now there's an inexpensive alternative to network, syndicated and cable video music programs, which allows us to play program directors in the privacy of our own homes. □



Iron Maiden: "We hate videos. It's not really rock and roll."

INSTRUMENTALLY SPEAKING

by Michael Shore

Drum machines and rhythm computers are among the hottest new high-tech devices in modern music. In all kinds of music, from hard rock, to funk, to pop and back again, it's hard *not* to hear some sort of electronic percussion these days, and even if you don't hear it on the finished track, it's a good bet the band probably used, say, a Linn Drum to lay down a rehearsal rhythm or something.

Drum machines are scary if you're a real drummer, but otherwise they're pretty neat inventions. Their only problem is that they're very expensive — usually starting at well over \$1,000 — and since they're generally computerized, they require some knowledge of "computerese."

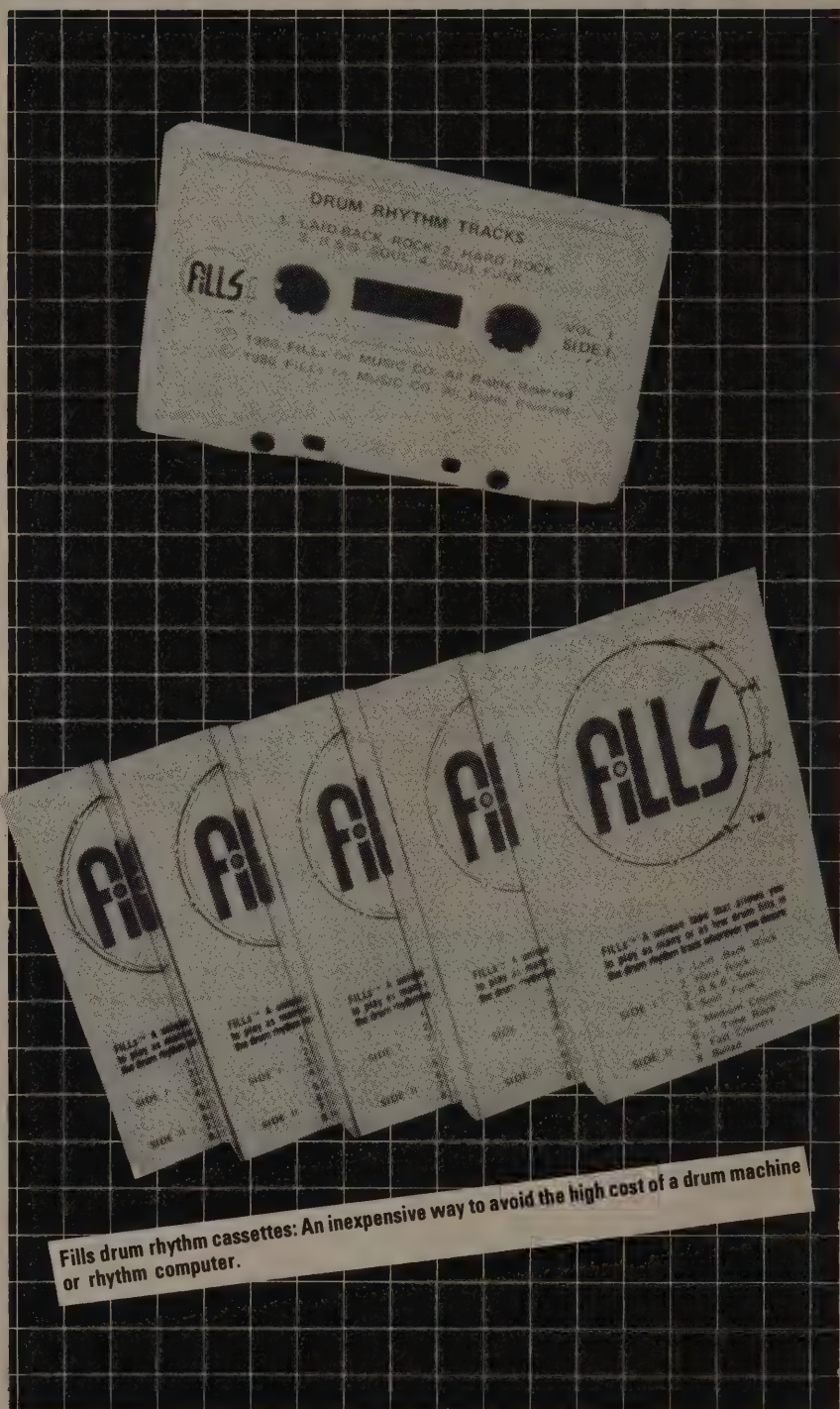
But what if you don't have all that cash, and can't tell a software option from your elbow? And, on top of that, you've got some music in your head you want to lay down on a cassette, and you don't have a real, live drummer to work with?

Thanks to a real, live professional studio drummer named John Raines, your troubles may be over. Raines has developed a cheap, efficient system for making your own customized drum tracks, without having to use either an actual drummer, or having to spend a year's allowance on a drum computer.

Raines' Fills system uses two-mode stereo cassettes, onto which Raines himself has recorded a variety of drum tracks: there are "Hard Rock," "Laid-Back Rock," "R&B-Soul," "Soul-Funk," "1/2-Time Rock," and others, all complete with intros, breaks, rhythm pattern changes, fills, crashes, ending flourishes, and so on. Each Fills cassette has eight prerecorded rhythms in all, four on each side.

Fills cassettes operate in two modes, automatic or manual. In the automatic mode, you just put on the cassette and play along with whatever rhythm you like. In the manual mode, you simply operate the stereo balance controls on any average stereo cassette player to custom-mix tracks using either or both of the stereo channels of drum patterns. If you have access to a second cassette recorder, you can create custom drum tracks that could conceivably be as complex as anything possible on a much more expensive drum computer. All you need is a stereo cassette recorder and your own ears, and off you go.

Naturally, in some areas Fills just



computer. But hey, each Fills cassette costs only \$12.95, whereas any decent drum computer costs literally one-hundred times as much. Unlike drum computers, to operate Fills you don't need complicated knowledge of drum theory and computer programming. And if you're worried about whether or not you'll like Raines'

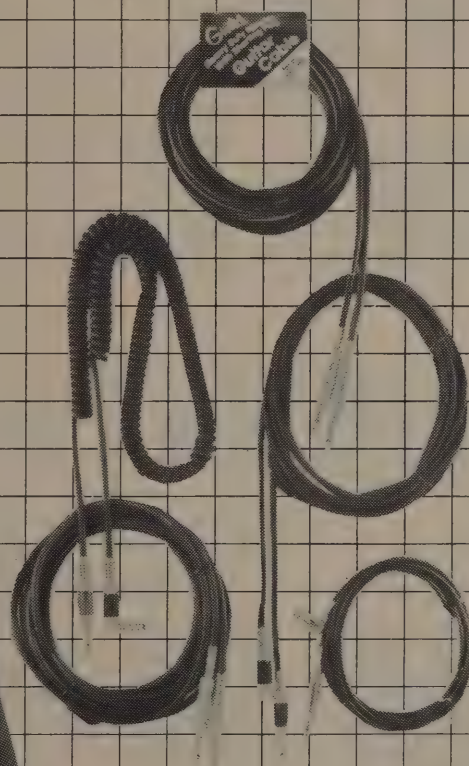
drumming itself, let it be known that he's played with the likes of Donna Summer, Olivia Newton-John, Neil Young, Kim Carnes, The Bee Gees, and lots of other big names.

If you want more information on what may be one of the deals of the century, write Fills Music Co., P.O. Box 45, Canoga Park, CA 91305.



MTI, who distribute one of our favorite budget guitar lines, Vantage, introduces a new series of low-cost guitar and bass amplifiers, E.G. Amps. Ranging in power from 10 watts to 60 watts RMS, all amps feature poly covers finished in textured black vinyl, full-wrap ABS corners, steel-reinforced strap handles, master-volume "overdrive" controls, midrange tone controls, and presence controls. The bass models have 15" speakers. Line Out facilities and extra pull-switch tonal variations; the 30 watt E.G. 30-L and 60 watt 60-L lead guitar amps include full reverb systems. And they're all priced between \$100 and \$600 list. For more info, write Music Technology Inc., 105 Fifth Ave., Garden City Park, NY 11040.

Guild introduces 10 new models of shielded instrument cords and speaker cords, all with metal plugs and priced affordably at under \$20. The instrument cords are models C-1055 (10 feet, 5.5 mm diameter, on straight plug and one right-angle plug), CC-10 (10 feet, 8 mm diameter, one straight and one shorting plug), CC-20 (20-foot version of the CC-10), SC-20 (20 feet, 8 mm diameter, straight brass plugs), RS-2065 (20 foot, 6.5 mm diameter, one straight and one right-angle brass plugs), RC-2065 (coiled version of RS-2065), and SGC-206 (20 feet, 6 mm diameter, six different colored plugs). The speaker cords, all 50 feet long and with 1/4" metal plugs, are models SC-50, SC-650, and SC-750. For more info, write Guild Guitars, P.O. Box 203, Elizabeth, NJ 07202.



Korg's new PME-40X Professional Modular Effects system is a self-contained professional pedalboard that holds up to four effects pedals. Each module snaps into the sensibly arranged, lightweight and portable pedalboard, and right below each module on the board is a numerically-coded foot-pedal. Modules available include Stereo Chorus; Stereo Flanger; Compressor (for sustain); Graphic EQ; Overdrive (for warm, tube-amp distortion); Distortion (a hotter, dirtier fuzz sound) with active tone control; an external selector for looping other effects into the system; and, if you're only using three effects, a filler box for the empty module-slot. For around \$400, the PME-40X comes complete with four effects and the pedalboard. For more info, write Korg care of Unicord, 89 Frost St., Westbury, NY 11590.

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RADIO GA GA

(As recorded by Queen)

ROGER TAYLOR

Radio

I'd sit alone and watch your light
My only friend through teenage
nights
And ev'rything I had to know
I heard it on my radio.

You gave them all
Those old time stars
Through wars of worlds invaded by
Mars
You made 'em laugh
You made 'em cry
You made us feel like we could fly
Radio.

So don't become some background
noise
A backdrop for the girls and boys
Who just don't know or just don't
care
And just complain when you're not
there.

You had your time
You had your power
You've yet to have
Your finest hour
Radio.

All we hear is
Radio ga ga
Radio goo goo
Radio ga ga
All we hear is
Radio ga ga
Radio ga ga
Radio what's new
Radio
Someone still loves you.

We watch the shows we watch the
stars

On videos for hours and hours
We hardly need to use our ears
How music changes through the
years.

Let's hope you never leave old friend
Like all good things on you we
depend
So stick around 'cause we might
miss you
When we grow tired of all this visual.

You had your time
You had your power
You've yet to have your finest hour
Radio.

All we hear is
Radio ga ga
Radio goo goo
Radio ga ga
All we hear is
Radio ga ga
Radio ga ga
Radio ga ga
Radio what's new
Someone still loves you.

Radio ga ga
Radio ga ga
Radio ga ga
Radio.

You had your time
You had your power
You've yet to have your finest hour
Radio.

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Sunset Blvd., Hollywood, CA 90028.

LEAVE IT

(As recorded by Yes)

CHRIS SQUIRE
TREVOR RABIN
TREVOR HORN

I can feel no sense of measure
No illusions as we take
Refuge in young man's pleasure
Breaking down the dreams we
make real.

One down one to go
Another town one more show
Downtown they're giving away
But she never came back.

No phone can take your place
Do you know what I mean
We have the same intrigue as a
court of kings.

Ah leave it
Ah leave it
Dit, dit, dit, dit, dit, dit, dit
Doot, doot, doot, doot, doot, doot,
doot.

Two down there you go
Mcarthur park in the driving snow
Uptown they're digging it out
Better lay your claim.

Get home you're not alone
You just broke out of the danger
zone
Be there to show your face
On another dreamy day.

Ah leave it
Ah leave it
Dit, dit, dit, dit, dit, dit, dit
Doot, doot, doot, doot, doot, doot,
doot.

Goodbye, goodbye, goodbye bad
Leave it
Hello, hello, heaven.
(Repeat)

I can feel no sense of measure
No illusions as we take
Refuge in young man's pleasure
Breaking down the dreams we
make real.

Ah leave it
Ah leave it.

Goodbye, goodbye, goodbye bad
Leave it
Hello, hello, heaven.
(Repeat)

One down one to go
Another town and one more show.

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ENTER HIT PARADER'S TOTAL BAND SWEEPSTAKES!

In this issue, **Hit Parader** continues the *Total Band* giveaway. Open to all our readers (where local laws allow), the *Total Band Sweepstakes* will end in the next issue of **Hit Parader**.

The grand prize in Sweepstakes #5 is the Squier Stratocaster by Fender.

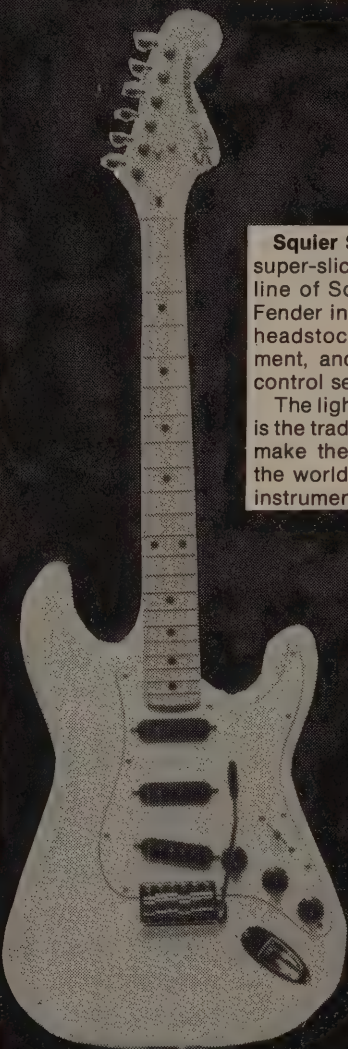
To enter, just fill out the coupon below and return it to us before June 22, 1984. No purchase is necessary. On July 2, 1984, **Hit Parader** will hold a drawing to see who the lucky winners will be. Winners will be notified.

In addition to each month's grand prize, 10 monthly runners-up will each win a collection of 1983's best heavy metal albums as chosen by **Hit Parader** editor Andy Secher. Also, 50 additional winners every month will be given a one-year subscription to **Hit Parader** — America's best rock and roll magazine.

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2. You may enter as often as you like.
3. The decision of the judges is final.
4. All winners will be announced in future issues of **Hit Parader**.
5. All prizes will be awarded as described, with no cash substitutions allowed.
6. All entries for Sweepstakes #5 must be postmarked by midnight, **June 22, 1984**.

Mail entries to: **Total Band Sweepstakes #5**
Hit Parader
Charlton Building
Derby, CT 06418

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Age _____

THE RUNNER

(As recorded by Manfred Mann's
Earth Band)

IAN THOMAS

Through the night
Through the dawn
Behind you another runner is born
Don't look back you've been there
Feel the mist as your breath hits the
air

And it's underneath the moonlight
Passing some
Still your heart beats in the moonlight
Like a drum.

Through the night
Through the dawn
Behind you another runner is born
Don't look back
You've been there
Feel the mist as your breath hits the
air

And it's underneath the moonlight
Passing some
Still your heart beats in the moonlight
Like a drum.

And you will run your time
A shooting star across the sky
And you will surely cross the line
To pass on the flame.

Sun come up
Sun go down
Hear the feet see the sweat on the
ground
Watch your step
Keep your cool
Though you can't see what's in front
of you.

And it's underneath the moonlight
Passing some
Still your heart beats in the moonlight
Like a drum.

And you will run your time
A shooting star across the sky
And you will surely cross the line
To pass on the flame
Pass on the flame.
Through the night
Through the dawn
Behind you another runner is born
Don't look back
You've been there
See the mist as your breath hits the
air.

And it's underneath the moonlight
Passing some
Still your heart beats in the moonlight
Like a drum.

And you will run your time
A shooting star across the sky
And you will surely cross the line.

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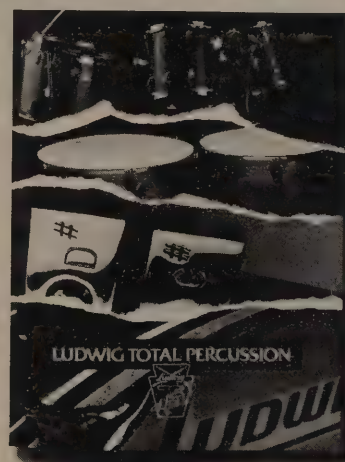
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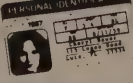
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BABY COME BACK

(As recorded by Billy Rankin)

BILLY RANKIN

I was staring at the four walls sitting
here

Waiting by the telephone
Your words were running through
my mind

Trying to cut me like a knife
You don't want to see me anymore.

Well I know you're nothing special
So how come you can be so
impressional

I tried to figure it out

Got a black out

I guess I'd call you an essential.

Baby come back

Baby come back 'cos I'm all alone

Baby come back

Baby come back I'm in the danger
zone.

Well I'm hardly made of plastic
I'm telling you I'm gonna do
something drastic

I've tried abiding my time taking my
time

Thinking like I'm fully automatic

Well I know I'm not original

But listen here I should be more
than your provisional

You keep on running around all
around town

Acting like a cool individual.

Baby come back

Baby come back 'cos I'm all alone

Baby come back

Baby come back I'm in the danger
zone.

I said baby come back

Baby come back 'cos I'm all alone

Baby come back

Baby come back I'm in the danger
zone.

Baby come back, back

Baby come back, back

Baby come back, back

Baby come back, back

Baby come back, back

Baby come back, back

Baby come back, back

Baby come back I'm in the danger
zone

I said baby come back.

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I just wanted to say thanks. Your Metal Primer taught me things my guitar teacher didn't even want to discuss. He said I wasn't ready, that I was too slow on chord changes, and that stuff would come later. Well I'm not a Van Halen or Rhoads yet but with that one lesson I'm 100% better than I was. Those fingering exercises sure helped my chord changes become faster and clearer. Rob Stultz, E Detroit, MI

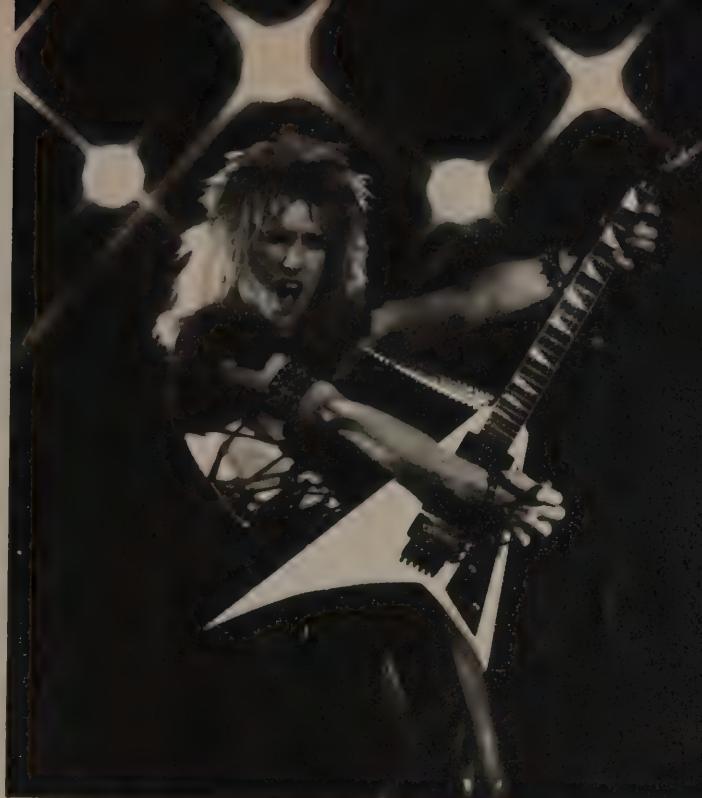
My playing has been coming along great! I can figure out within minutes almost any song and lead thanks to your tips. Thank you very much for your help!!!!!!
Craig Steinmetz, Bangor, PA

You two have to be the greatest thing that's happened to Heavy Metal since Randy Rhoads!! The lessons are the greatest thing a beginning guitarist could ask for. There are no better lessons around and I'd be willing to stake my life on it!! They've helped me more in the few months I've been working on them than all the other lessons I've taken combined!!!
Doug Murray, Dundee, MI

I have to be honest with you. When I sent for your free Metal Demo, I was hoping to get a few tips for nothing. I had no serious intentions of buying anything. Your Metal Demo booklet caught my attention, though, and I've never been more satisfied with anything I've ever bought through the mail.
David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than anyone! You're an excellent guitarist.
Robert Williams, Fulton, MO

Kristen A. Dahline



Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel. The guitar was designed by Grover Jackson and Randy Rhoads.

My friend got a brand new guitar for his birthday but he didn't know a thing about playing. He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me.
Mike Carrillo, El Monte, CA

These lessons are great man! And worth it! As soon as I get my six lessons, up the price some. Ha! Ha! It would take months to learn this much in a weekly hour lesson with a lazy teacher at \$8 an hour!
Maurice Field, Martin, TN

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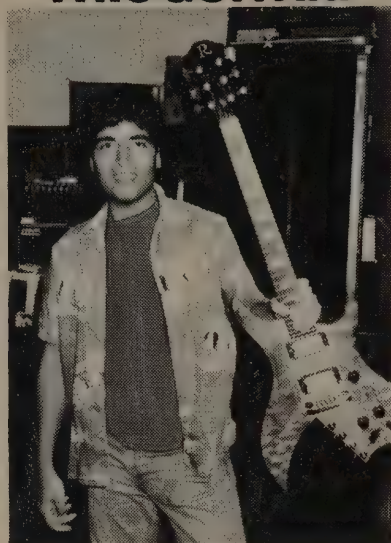
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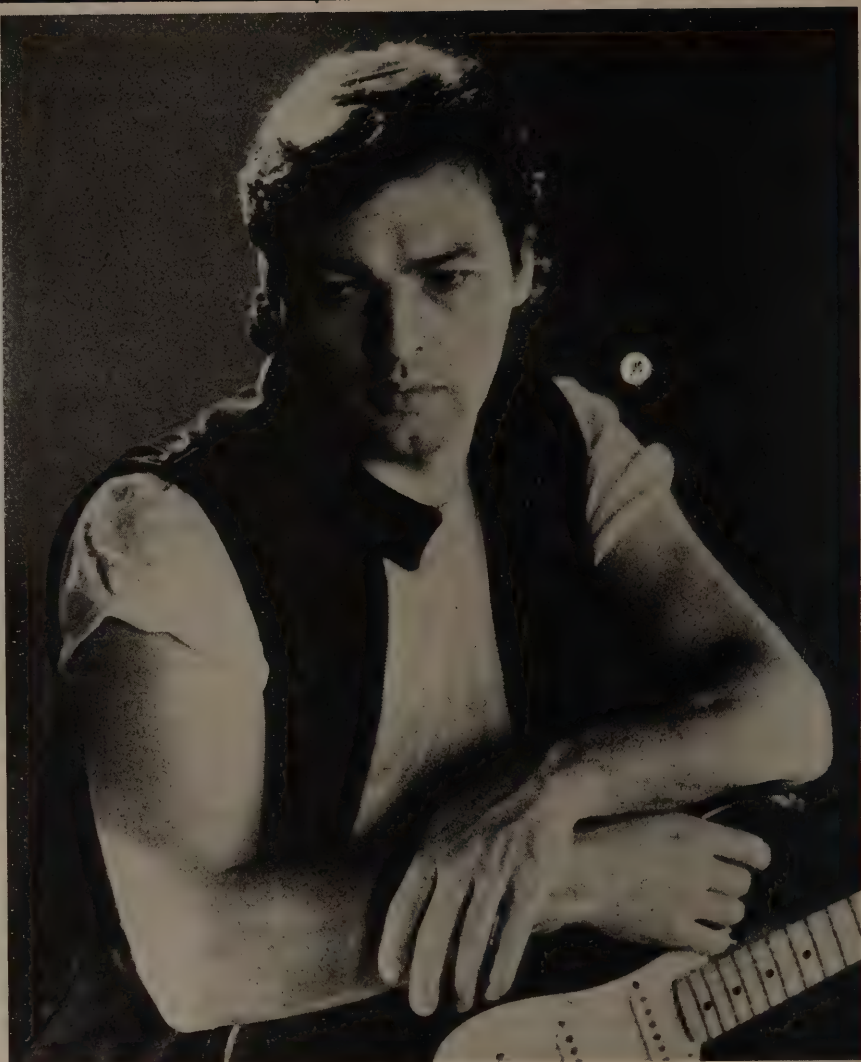
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ALL LOVERS ARE DERANGED

(As recorded by David Gilmour)

DAVID GILMOUR
PETE TOWNSHEND

It takes a fool to phone a fool
When both have said it all
We make the rule bemoan the rule
That neither one should call.

But love that was
Is love that is
Demands to always be unchanged
But then all lovers are deranged.

We walk away with memories
And clutch them to our hearts
We're disembodied entities
We move in fits and starts.

For burning wine
Intoxicates
And takes all caution in its flames
But all lovers are deranged.

You know that you don't really fall in
love
Unless you're seventeen

The break of day will make your
spirits fly
But you can't know what it means
Unless you're seventeen.

It takes a fight to start a fight
And differences remain
We have the right to think we're right
We're addicts feigning shame.

For love recalled
Is love reborn
We're determined to relive the pain
But all lovers are deranged.

For love recalled
Is love reborn
We're determined to relive the pain
But then all lovers are deranged.

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REBEL YELL

(As recorded by Billy Idol)

BILLY IDOL
STEVE STEVENS

Last night a little dancer
Came dancing to my door
Last night my little angel
Came pumping on the floor
She said oh baby I got a license for
love
And if it expires pray help from
above because.

In the midnight hour
She cried more, more, more
With a rebel yell
She cried more, more, more
In the midnight hour babe
More, more, more
With a rebel yell
More, more, more
More, more, more.

She don't like slavery
She won't sit and beg
But when I'm tired and lonely
She sees me to bed
What set you free and brought you
to me babe
What set you free
And leaves you here by me because.

In the midnight hour
She cried more, more, more
With a rebel yell
She cried more, more, more
In the midnight hour babe
More, more, more
With a rebel yell
More, more, more.

He lives in his own heaven
Collects it to go from the 7-11
Well he's out all night to collect a
fare
Just so long, just so long it don't
mess up his hair.

In the midnight hour
She cried more, more, more
With a rebel yell
She cried more, more, more
In the midnight hour babe
More, more, more
With a rebel yell
She cried more, more, more
More, more, more.

Ooh yeah little baby
She want more
More, more, more, more, more
Ooh yeah little angel
She want more
More, more, more, more, more.

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BARK AT THE MOON

(As recorded by Ozzy Osbourne)

OZZY OSBOURNE

Screams break the silence
Waking from the dead of night
Vengeance is boiling
He's returned to kill the light
Then when he's found who he's
looking for
Listen in awe and you'll hear him.

Bark at the moon.

Years spent in torment
Buried in a nameless grave
Now he has risen
Miracles would have to save
Those that the beast is looking for
Listen in awe and you'll hear him.

Bark at the moon
Bark at the moon.

They cursed and buried him
Along with shame
And thought his timeless soul had
gone, gone
In empty burning hell unholy one
But he's returned to prove them
wrong, so wrong.

Howling in shadows
Living in a lunar spell
He finds his heaven
Spewing from the mouth of hell
Those that the beast is looking for
Listen in awe and you'll hear him.

Bark at the moon
Bark at the moon
Bark at the moon
Bark at the moon.

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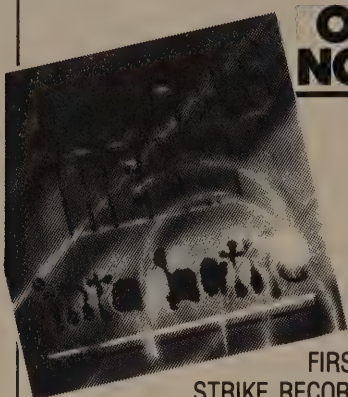
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SOME HEADS ARE GONNA ROLL

(As recorded by Judas Priest)

BOB HALLIGAN, JR.

You can look to the left
And look to the right
But you will live in danger tonight
When the enemy comes
He will never be heard
He'll blow your mind
And not say a word.

Blinding lights
Flashing colors
Sleepless nights
If the man with the power
Can't keep it under control.

Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll.

The power-mad freaks
Who are ruling the earth
Will show how little they think you're worth

With animal lust they'll devour your life
And slice your world to bits like a knife.

One last day
Burning hell fire
You're blown away
If the man with the power
Can't keep it under control.

Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll.

Know what it's like
When you're taken for granted
There goes your life
It's so underhanded.

If the man with the power
Can't keep it under control.

Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll
Some heads are gonna roll.

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LOVE SOMEBODY

(As recorded by Rick Springfield)

RICK SPRINGFIELD

I can see the path you're cutting
It cost me a little piece of my heart
I can see the doors you're shutting
'Cause they were open at the start
Baby loving you has been hard on me

You're such a tough little sister
Just looking for Mr. Right
On the wrong side of town.

You better love somebody
It's late
You better love somebody
Don't wait
You better love somebody
Don't tempt fate
You're gonna push it just a little too far
One night.

Your eyes are wild, your skin's so white
You're undernourished and overfed
She's got the teeth
She knows how to bite
'Cause when you bit I bled
You got some perfect image
Of the perfect man
You're a tough little sister
But you'll settle for a mister tonight

But you're running out of time.

You better love somebody
It's late
You better love somebody
Don't wait
You better love somebody
Don't tempt fate
You're gonna push it just a little too far
One night.

I'm only saying what I feel
You think I'm wrong I know
You thought I was sleeping at the wheel
I thought that you were driving.

You better love somebody
You better love somebody.
You better love somebody
It's late
You better love somebody
Don't wait
You better love somebody
Don't tempt fate
You're gonna push it just a little too far
One night.

(Repeat chorus)

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WALKING IN MY SLEEP

(As recorded by Roger Daltrey)

JACK GREEN
LESLIE ADEY

Looking round at all the faces
I can see they're all the same
Drifting shadows on the sidewalk
Slowly walking through the rain.

The moon shines down
She sees she knows
And I follow
Through rain and sun.

Cause you see I'm walking in my sleep
(Cause you I'm walking in my sleep)
And I don't know how I got here
(And I don't know no)
And when I try to keep the beat
You see I'm walking in my sleep.

I didn't know that I was dreaming
Sunny days come out at midnight
In the darkness of the evening
Running softly from the light.

The moon shines down
She sees she knows
The start the end
The tide the flow.

The night so black
It looks so real
Am I awake
Or am I dreaming still.

Cause you see I'm walking in my sleep
(Cause you I'm walking in my sleep)
And I don't know how I got here
(And I don't know no)
And when I try to keep the beat
You see I'm walking in my sleep.

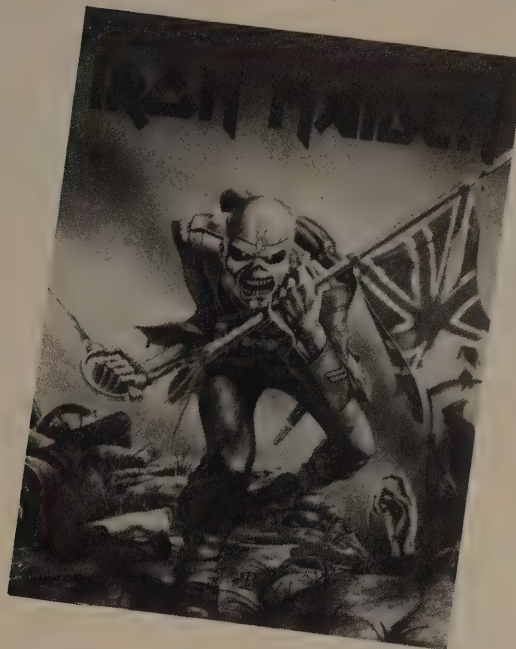
And through this nightmare
The dream unfolds
I'm by a window
The night is cold.

My mind my body
My room this heat
And rain is pouring
Into the street.

Cause you see I'm walking in my sleep
(Cause you I'm walking in my sleep)
And I don't know how I got here
(And I don't know no)
And when I try to keep the beat
You see I'm walking in my sleep.

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



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SISTER CHRISTIAN

(As recorded by Night Ranger)

KELLY KEAGY

Sister Christian
Oh the time has come
And you know that you're the only
one
To say O.K.
Where you going
What you looking for
You know those boys
Don't want to play no more with you
It's true.

You're motoring
What's your price for flight
In finding mister right
You'll be alright tonight.

Babe you know
You're growing up so fast
And mama's worrying
That you won't last
To say let's play
Sister Christian
There's so much in life
Don't you give it up

Before your time is due
It's true
It's true yeah.

Motoring
What's your price for flight
You've got him in your sight
And driving thru the night
Motoring
What's your price for flight
In finding mister right
You'll be alright tonight.

Motoring
What's your price for flight
In finding mister right
You'll be alright tonight.
(Repeat)

Sister Christian
Oh the time has come
And you know that you're the only
one
To say O.K.
But you're motoring
You're motoring.

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DON'T ANSWER ME

(As recorded by the Alan Parsons
Project)

ALAN PARSONS
ERIC WOOLFSON

If you believe in the power of magic
I could change your mind
And if you need to believe in
someone
Turn and look behind
When we were living in a dream
world
Clouds got in the way
We gave it up in a moment of
madness
And threw it all away.

Don't answer me
Don't break the silence don't let me
win
Don't answer me
Stay on your island don't let me in

Run away and hide from ev'ryone
Can you change the things we've
said and done.

If you believe in the power of magic
It's all a fantasy
So if you need to believe in someone
Just pretend it's me
It ain't enough that we meet as
strangers
I can't set you free
So will you turn your back forever
On what you mean to me.

Don't answer me
Don't break the silence don't let me
win
Don't answer me
Stay on your island don't let me in
Run away and hide from ev'ryone
Can you change the things we've
said and done.

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99 RED BALLONS (99 Luftballons)

(As recorded by Nena)

JOERN-UWE
FAHRENKROG-PETERSON
CARLO KARGES
English lyrics by KEVIN McALEA

You and I in a little toy shop
Buy a bag of balloons
With the money we've got
Set them free at the break of dawn
Till one by one they were gone
Back at base, box in the software
Flash the message something's out
there

Floating in the summer sky
Ninety-nine red balloons go by.

Ninety-nine red balloons
Floating in the summer sky
Panic bells it's red alert
There's something here from
somewhere else
The war machine springs to life
Opens up one eager eye
Focusing it on the sky
Where ninety-nine red balloons go
by.

99 Decision Street

99 ministers meet
To worry, worry super scurry
Call the troops out in a hurry
This is what we've waited for
This is it boys
This is war
The president is on the line
As 99 red balloons go by.

99 knights of the air
Ride super hi-tech jet fighters
Everyone's a silver hero
Everyone's a Captain Kirk
With orders to identify
To clarify and classify
Scramble in the summer sky
99 red balloons go by.

99 dreams I have had
In everyone a red balloon
It's all over and I'm standing pretty
In this dust that was a city
If I could find a souvenir
Just to prove the world was really
here
And here's a red balloon
I think of you and let it go.

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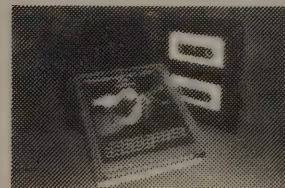


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by Andy Secher

Mercyful Fate, Melissa

Over the last few years Mercyful Fate have made quite a name for themselves in metal

circles as perhaps the ultimate merchants of "death doom and destruction" rock and roll. Their latest LP, *Melissa*, which sports such uplifting song titles as *Evil*, *At The Sound Of The Demon Bell* and *Black Funeral*, brandishes enough hell-bent fury to make even a clergyman give second thoughts to his life's calling. Featuring the lyrical and vocal efforts of a strange figure known as King Diamond, who seems to have a special love for demonic upside-down crosses, Mercyful Fate is a band that stretches a one dimensional gimmick to the breaking point.

Rating: **

the *Hit Parader* staff a few weeks ago, it was dismissed as just another pedestrian melodic metal effort. Through a number of strange circumstances, the album returned to the company turntable recently, and upon a second appraisal an array of tight, well-executed songs emerged. Centering around the talents of former More vocalist Paul Mario Day, on such cuts as *Victim Of Love* and *Redline*, Wildfire have blended such influences as Scorpions and Iron Maiden into a most entertaining package.

Rating: ****

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Jag Panzer, Jag Panzer (EP)

Hailing from Colorado, Jag Panzer show that a heavy metal band need not rely solely on demonic lyrics to convey an effective musical message. On this four song EP, guitarist Mark Briody, drummer Rick Hilyard, bassist John Tetley and a vocalist called simply The Tyrant, play powerful, hook-laden material that brims with the fire of a band that's enjoying its work. On tracks like *Battle Zone* and *Metal Melts The Ice*, Jag Panzer lay down licks that will have most metal mongers banging their heads with joy.

Rating: ****

Wildfire, Brute Force And Ignorance

With the glut of heavy metal product that is currently available either domestically or as imports, often albums get a profunctor list and are then quickly cast aside. When Wildfire's *Brute Force And Ignorance* was first played for

Syar, Death Before Dishonour

Mausoleum Records, based in Belgium, has become a leader in signing new heavy metal bands. One of the fledgling company's hottest properties is Syar, whose debut disk, *Death Before Dishonour*, is a highly competent, if unspectacular, display of metal played with emotion and drive. Vocalist Martin Berkeley, bassist Roger Gibbons, drummer Nigel Harrison and guitarists Grant Kirkhope and Buzz, seem to be big fans of groups like Deep Purple and Def Leppard — bands that temper their metal attack with a healthy dose of commercial accessibility. Such cuts as *On The Street* and *Speeder* possess an infectious rhythm that will have even hard to please metal heads bopping along instantly.

Rating: ***

We wish to thank the Record Exchange, Inc. (1378 North Main St., PO Box 343, Walnut Creek, CA 94597) for supplying the albums reviewed in the column. They can be contacted at the above address or by calling 415-930-7878. Free catalogue available. □

Thomas Grondahl



Mercyful Fate: Satanic drivell.

by Jodi Summers

Marc Bolan was a man caught out of place and out of time.

"If my God came into the room, I know He'd dig me like mad," declared this self-proclaimed mystic. His egocentric obsession drove Bolan to become a major force in bridging rock and roll's transition from '60s psychedelia to '70s glitter-pop.

With his skill for infectious melodies, his prowess for fantasyland lyrics and passion for outrageous attire, Bolan, as leader of the band T. Rex, set music and fashion precedents that forever altered the path of contemporary music.

Listening to such classic T. Rex albums as **Beard of Stars** or **Electric Warrior**, one feels as if they have been transported through a time warp. Bolan and T. Rex captured a period; the music was a release, an escape from the decadence and troubles that characterized the early '70s. T. Rex's music was typical, it was the lyrics that deviated from the norm. Bolan's words fed his narcissistic visions by weaving tales of exotic sex and whimsical Lucy-in-the-Sky-With-Diamonds-situations.

Bolan's grand lyrics had nothing to do with social relevancy; it was the eccentric imagery that mattered. This imagery was Bolan's escape from reality.

"I don't know what I am, or where I'm from. I just know I'm not from here," Bolan once declared.

Born Mark Feld in London in 1947, his story is the cliché "poor boy makes good." After hearing his first rock tune, he was hooked, even making a guitar out of crates and wires. When he got a real axe, he played until his fingers bled.

With a minimum of ability he reached for fame and fortune with the attitude, "I won't quit 'til I'm a star 'cause I can play this here guitar." Mark Feld adopted the name Marc Bolan and began his attack.

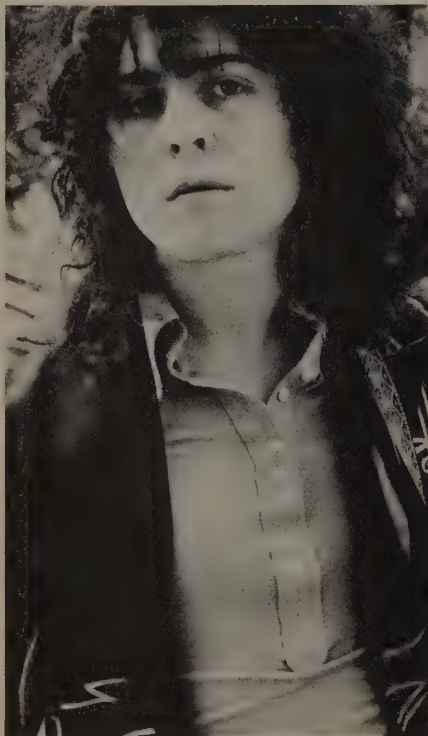
It was a media blitz. The doe-eyed, shaggy maned Bolan became a model, getting his face plastered all over mod London. So, when he joined the band John's Children in 1966, this fad lad in mod clothes was already identifiable; a sharp contrast to the period's uniform tie-dyed T-shirts and bell bottom blues. Bolan's flashy attire got John's Children the historic honor of being the first glitter band. But, Bolan had bigger plans, and an ego to match. He left John's Children, stating, "I'm going to be bigger than the Who."

In a period of personalities like

LEGENDS OF ROCK

Ziggy Stardust and "God" Clapton, an idolatry complex wasn't hard to find, but Bolan saw himself as the ultimate star. His existence centered around his passion for notoriety. He formed a band with the leviathanian name of Tyrannosaurus Rex (later shortened to T. Rex), and invented lyrics that were a veritable language of catch phrases like *The Jeepster* and *Bang A Gong (Get it On)*. Quite simply, Marc Bolan saw himself as a *Metal Guru*.

MARC BOLAN



Marc Bolan: "I don't know what I am or where I'm from. I just know I'm not from here."

He got people hooked. In 1970, Bolan surpassed the likes of Ten Years After, Jethro Tull and Fleetwood Mac to become the hottest thing on the British rock scene. Parading around in shiny costumes, complete with top hat and cape, Bolan became everybody's darling. His concerts took on a manic atmosphere; hysterical young girls with wet panties. And, nothing Bolan did escaped the news.

"There was just something awesome about Bolan," revealed one fan. "When he was up on stage, there was nobody else."

Everyone agreed. Former Beatle Ringo Starr made the film "Born to Boogie" with Bolan. The ultimate compliment, it chronicled Bolan's rise to stardom. But, it was never released. "It's too recent to be history," commented Bolan emphatically.

While all this tribulation was going on at home, Bolan decided to try his hand on the other side of the Atlantic. In February, 1972, with *Bang A Gong* riding high on the State-side charts, Bolan made a heralded debut at Carnegie Hall. He fell flat on his face. During the show, the sound system went haywire. Bolan just shook his buns and stated, "I'm the best wiggler in the world."

The revelation may have gone over well with his English fan club, but it didn't impress the men in the blue suits who held the cards for Bolan's American success.

"I thought he'd be the new Eddie Cochran, but he was just a twerp," stated one record company executive.

Like Gary Glitter before him, Bolan just couldn't cut the U.S. market. He failed, only to be replaced by Sweet and Mott the Hoople, whose sounds and styles paid tribute to Bolan's innovative concepts.

But, for a pretty boy who saw himself as a deity, being rudely dismissed by the American rock scene was too much to handle. Bolan became fat and depressed, and T. Rex's music melded into the homogeneous metallic pop mainstream.

In 1975, Bolan finally dissolved T. Rex and immigrated to California to get in touch with himself. His God complex followed. He would drive down the highway, his eyes closed, believing he was being led by some omnipotent force.

It took Bolan two years to renew his musical energy. Then he reincarnated T. Rex to relive his stardom. It didn't last. On September 16, 1977, Bolan was killed when a car driven by his girlfriend crashed. She didn't have his omniscience.

Marc Bolan achieved half his dream. Although he has been all but forgotten, his image and innovative style have gained him an anonymous immortality. Now, the music of T. Rex is rarely heard, but the style and sound of Marc Bolan lives on. □

SAXON

fast and furious

*Metal Merchants Invade U.S. On Hard Rock **Crusader**.*



Anastasia Pantos/Kaleidoscope

Saxon (left to right): Paul Quinn, Nigel Glockler, Bill Byford, Graham Oliver, Steve Dawson.

by Steve Gett

Despite the fact that Saxon played their first American concerts back in the fall of 1980, and have continued to make annual State-side visits, they've yet to register as much impact on this side of the Atlantic as other British heavy metal acts like Judas Priest, Iron Maiden and Def Leppard.

However, with the recently released LP, **Crusader**, under their belts, lead singer Biff Byford is confident that 1984 might turn out to be Saxon's year. "It's always a case of hard graft for us," he declares. "We never have it lucky, we always have to work for what we get. But we all reckon that this is our most powerful album and that it could help us to finally crack the States.

"Every time we've come here things have gotten better and we get to play to more people. Last year we started off doing some dates in Texas and on the West Coast with Iron Maiden,

before going out on our own, and finally audiences seemed to be getting to know who we were."

Listening to **Crusader**, one can't help but agree with Biff's sentiments, since it's unquestionably the finest Saxon output to date. While retaining their metallic edge, the band have come up with stronger compositions, and on tracks like *Sailing To America*, *Do It All For You* and the anthemic *Just Let Me Rock*, they simply can't be faulted.

Crusader is actually Saxon's seventh album since their formation during the late '70s. Hailing from

Barnsley, Yorkshire, they began playing the British pub/club circuit under the name of Son Of A Bitch, with a lineup comprising Biff, guitarists Paul Quinn and Graham Oliver, bassist Steve Dawson and drummer Pete Gill.

"We decided to call ourselves Saxon when we were looking for a record deal," recalls Biff. "We figured that companies wouldn't be too keen on trying to promote a band with a name like Son Of A Bitch."

Playing their music at maximum volume, it was no easy task for Saxon to hook up with a label, but eventually they signed with the small Carerre Records organization in 1979. Shortly

after their self-titled debut LP emerged, the group embarked on a marathon UK tour with Motorhead, on which they created quite a stir among British metal fanatics.

In early 1980 there were more opening dates with Nazareth and Rainbow, and between tours Saxon recorded **Wheels of Steel**, a dynamic package which spawned their first British hit single (747) *Strangers In The Night*. Furthermore, it allowed the band to go out on their debut headlining tour of England.

They were rapidly amassing a strong following, and during the summer were invited to perform at two major British festivals: first with Motorhead at Stafford Bingley Hall and then at the first Castle Donnington *Monsters Of Rock* extravaganza on a bill that also featured Rainbow, Scorpions, and Judas Priest.

It was a period of nonstop work, and any spare time was spent in the recording studio working on another LP. As Biff once commented, "Days off? We don't believe in them!"

Saxon's inaugural trip to America took place in October 1980. Unfortunately, lack of record company support prevented them from spending much time here. Nevertheless, they were able to complete a series of dates in the South with Rush.

Upon their return to Britain, **Strong Arm Of The Law** was released and it proved to be as good as its predecessor. The highlight of the album was *Dallas 1pm*, an epic tune which dealt with the assassination of President John F. Kennedy.

According to Biff, "Some people may have thought it was a strange subject for a British band to write about, but it was an event that affected people all around the world, not just Americans."

The band's hectic road pace continued, and after another UK tour at the end of 1981, they enjoyed a stint in Europe with Judas Priest, followed by tours in Japan and the States. By the summer of 1981, they were busy recording in Geneva at Abba's Polar Studios in Stockholm, Sweden, which led to the release of **Denim And Leather**.

Further touring ensued, but by the end of the year it was announced that drummer Pete Gill had left the group and had been replaced by Nigel Glockler. The latter's previous track record had included work with Britain's new wave queen, Toyah, but his style of skinbeating was ideal for Saxon.

1982 saw the emergence of **The Eagle Has Landed**, a live album released only in Europe that served as a good representation of the band's stage show. Much of the rest of the year was spent on the road, until the lads started work on **Power And The Glory**, which came out in February of last year. Once again, Saxon carried

on gigging for the next six months, and clearly their love for stage work hadn't diminished.

"I don't think it ever will," reckons Biff. "Playing live means everything to us."

During the American leg of the **Power And The Glory** tour, Saxon began preparing new material, and as Biff explains, "We ended up writing most of **Crusader** on the tour bus. We bought a couple of mini-amps and while we were traveling we'd sit in the back of the bus playing our hearts out."

Although the band had enjoyed working on **Power And The Glory** with producer Jeff Glixman, whose other credits include Gary Moore and Kansas, they decided to use Kevin Beamish of REO Speedwagon fame on the current opus.

"We actually talked with lots of different producers," Biff reveals, "including all the obvious ones like Mutt Lange (Def Leppard), Tom Allom (Judas Priest) and Martin Birch (Deep Purple/Whitesnake), but in the end we felt that Kevin would be the best for us."

"His appeal was that he's trained in classical music and so he's a good arranger, he plays guitar and he knew what Saxon was about. He'd heard a few of our albums and it wasn't as though he was gonig to come in and try to change the band. He knew exactly what we needed to retain and what we needed to give in order to make **Crusader** different and better than the last album."

Following the completion of their 1983 U.S. dates, Saxon spent a month

working at their own studio in the north of England doing preproduction for **Crusader**, then they flew to Los Angeles for the actual recording.

In view of their heavy touring schedule, it may seem a little strange that Saxon should opt to record outside their native Britain. But, as Biff points out, "We have to do it for tax reasons. We'd like to work in England every time because it's nearer home, but it just can't be done. This time we checked out various studios, but since Kevin Beamish lives in L.A. and he had worked at the studio with REO, we decided to go there. It turned out to be a great place, and we were all happy with the way things came out."

Crusader hit the streets in February and, not surprisingly, it signaled the start of yet another global trek.

"We're actually calling this tour *The Crusade*," Biff proclaims, "and it's funny because a lot of fans have actually called our past tours 'crusades.'"

"The idea behind **Crusader** is a concept that ties in everything — the album, the cover artwork, the tour and of course the name Saxon. It's something we've wanted to do for awhile but it was a question of approaching it from the right angle. Everything's got a medieval feel and in fact, the stage set in Europe and on some of the American shows will be an actual castle courtyard with suits of armour."

And what's the purpose of Saxon's 'crusade'?

"Heavy metal," answers Biff emphatically. "What else could it be?" □

Paul Natkin/Photo Reserve



Biff on stage: "We're on a heavy metal mission whenever we go to perform."

APRIL WINE

the taste
of success

Veteran Rockers Return To Form With Animal Grace.



April Wine (left to right): Gary Moffet, Steve Lang, Jerry Mercer, Myles Goodwyn, Brian Greenway.

by Rob Andrews

April Wine may well be the Rodney Dangerfield of rock and roll. It seems that no matter what this Montreal-based quintet accomplishes, they just don't get no respect. "It is a little frustrating," the band's producer/guitarist/songwriter Myles Goodwyn said with a world-weary grin. "Every time we take a step forward, it seems that someone wants to make sure we take a step back as well. That's been our history."

The history of April Wine has, in fact, been a tale filled with numerous winding trails and dead ends. The group, which formed in 1973, existed for a number of years as merely another Canadian hard rock band, slogging it out 250 days a year on the tour trail billed under everyone from Ted Nugent to Rainbow. Then in 1982, April Wine released **The Nature of the Beast**, an eclectic collection of tunes that was purchased by more than a million Stateside fans. It seemed that after a decade of paying their dues, the band was finally about to collect their rewards.

"It's still hard for me to understand exactly why that album broke through while some of our earlier ones didn't," Goodwyn stated. "We've always been a very confident band, and we've always made a nice living out of touring, but there was something special

about hearing your songs played on the radio at last."

Unfortunately, the success April Wine enjoyed with **The Nature of the Beast** was to be short-lived. Due to the success of that album's single *Just Between You and Me*, an uncharacteristically soft ballad, the band turned in a slightly more middle-of-the-road direction on their next vinyl effort **Power Play**. The results were, to say the least, disappointing.

"Of course we were very surprised that **Power Play** didn't take off like a rocket," a reflective Goodwyn stated. "We had a great time making the album, and we felt we had recorded some of the best material of our career. We knew the record wasn't quite as frantic as some of our earlier ones, but we felt that there was still enough rock and roll energy there to please all of our longtime fans. We didn't want to record an album that would just have been **Son of the Beast**. I still stand by the **Power Play** album all the way, though I must say the new one does bring back many of the more familiar April Wine elements."

That new album, **Animal Grace**, takes Goodwyn and bandmates Steve Lang (bass), Jerry Mercer (drums), and guitarists Gary Moffet and Brian Greenway full circle, returning them to the melodic metal sound that first won the group international acclaim. With

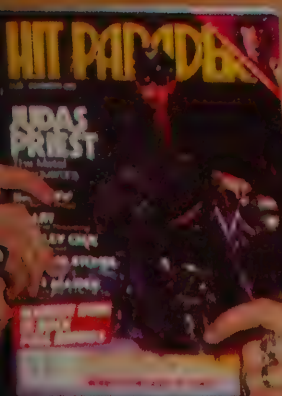
the current hard rock renaissance in full swing, Goodwyn feels sure **Animal Grace** will allow April Wine to recapture the momentum they may have lost with **Power Play**.

"We enjoy experimenting with our music, and we'll continue to do so," he said. "But first and foremost April Wine is a rock and roll band — that's a fact nobody can argue with. We don't feel we have anything in particular to prove to anyone. We didn't sense any pressure after the success of **The Beast**, and we don't feel any pressure now. That's not our style. We enjoy what we do; we're not in the business of counting up album sales. I'm not saying that we don't enjoy selling records, but we're not about to sell out musically just to do that."

With the success of the album's first single, *This Could Be the Right One*, it's quite apparent that April Wine has managed to resolidify their position in the rock world while sacrificing none of their musical principles. It's a fact that makes Goodwyn smile with satisfaction. "It feels great to write a song that a lot of people get pleasure from," he said. "That's especially true when it's a song you get off on yourself. When you hear your song on the radio while somebody is driving by, you really want to catch up to 'em and shout, 'You like that song? Hey I wrote it.' "□

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QUIET RIOT

photo by: Jodi Summers

Quiet Riot's Carlos Cavazo, Frankie Banali and Kevin DuBrow always take time out of their hectic schedule to pick up their favorite magazine, HIT PARADER. "It's a gas," says Frankie. "I wanna be on the cover," adds Kevin. They know that the place to turn for the latest word on all your favorite headbangers is HIT PARADER, America's only heavy metal magazine.

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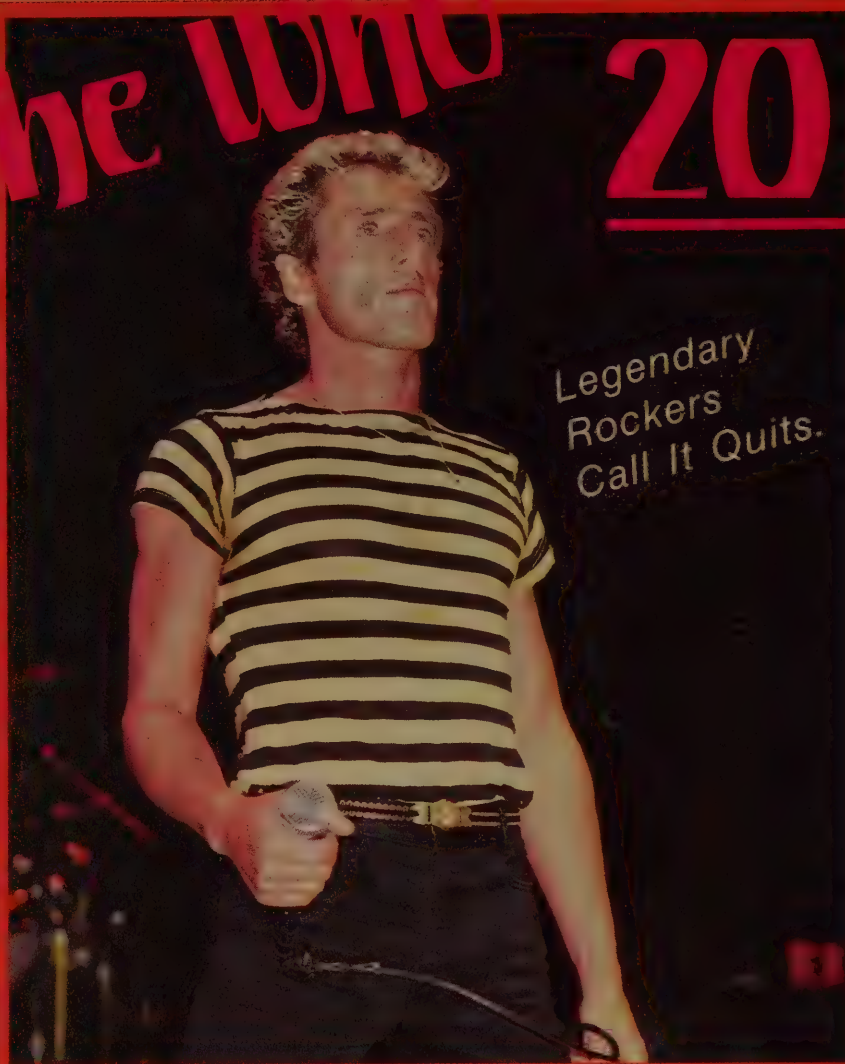
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The Who 20 years of greatness



Legendary
Rockers
Call It Quits.

Roger Daltrey: He started out as the band's guitarist before picking up the microphone.

by Dan Hedges

"Hope I die before I get old," wrote Pete Townshend exactly 20 years ago, summing up Teen Rebellion in a way that nobody's been able to top since. The fact that he was sitting in his manager's ritzy London flat at the time, simply trying to pen a sure-fire *Top of the Pops* hit single is beside the point. Townshend set the tone — one that was to sustain a quartet of English working class kids called the Who long after they'd left behind teenhood and the things they were supposedly rebelling against.

In the autumn of 1982, the Who played their farewell tour of America — even if few critics and fans actually believed it was the end. After holing up for awhile, everyone was certain, the band would be back. They were still capable of churning out first class rock and roll, they'd been together so long that it was doubtful if any could function comfortably without the others — and besides, the money was too good. After two decades (most of which was spent firmly perched on the top rung of the rock ladder), they remained one of Britain's top rock attractions. The Who, everyone said, would be crazy to quit.

In late '83, however, Pete Townshend threw a wet blanket over it all. The other members of the band, he claimed, were

totally impossible to work with. He couldn't write for them anymore. The Who, he said, were definitely past tense — a sentiment he'd expressed countless times over the years, only this time it carried a definite ring of truth. If the dance *is* really over as Townshend claims, it's time for a quick review of what's gone down with England's Eternal Teenagers over the years.

The origins of the Who date back to the early '60s and a makeshift band called the Detours. Roger Daltrey — who, as legend has it, fancied himself as a lead guitarist in those days — teamed up with former trumpeter-turned-electric-bass-player John Entwistle in a lineup that soon included Entwistle's friend Pete Townshend on rhythm guitar, Doug Sander on drums, and an erratic vocalist named Colin Dawson. "He used to come to gigs dressed in a yachting blazer," Entwistle remembers of Dawson, adding that the group's repertoire spanned musical styles ranging from traditional jazz to Andy Williams. "Well, there was only one Andy Williams' number, actually. One he used to do before he got all echoey and smoochy — *Can't Get Used to Losing You*."

Colin Dawson quickly got the axe, Daltrey took over the microphone and passed the guitar chores entirely to Townshend. As the group began getting bookings supporting

some of the better known British acts of the day (Shane Fenton and the Fentones, Johnny Kidd and the Pirates, et al), Townshend's growing influence saw their style begin to shift to R&B with songs such as *Smokestack Lightning*. With the change in angle came a new name: the Who.

"We played a lot of Tamla-Motown stuff back then," Entwistle says. "It was right around the time we went with our first manager, who changed our name to the High Numbers. We got rid of the drummer and brought in Keith Moon. The only thing is that *I'm the Face*, our first single as the High Numbers, flopped. We got ourselves a new manager, and three months later were the Who again."

If their first manager accomplished anything, it was to mold the image that would soon become a staple ingredient of the band's early success. Decked out in frilly shirts and carefully styled haircuts, the High Numbers/Who became the musical spokesmen for London's trendy Mod population. Their reputation for demolishing their equipment after every club set (a gimmick originally hit on when Townshend accidentally rammed his guitar neck through the low ceiling of a club they were playing in), became the onstage equivalent of the pitched battles between armies of mods and rockers that were, in 1964-65, front page material in every British newspaper.

From *I Can't Explain* on, an almost endless stream of hit singles broadened their audience in England. Their first album, *The Who Sing My Generation*, was a rushed job that was originally supposed to be two separate projects (one of destructo-mayhem; the other simply straight R&B), but contained the track that was to become the Who's trademark and the anthem of successive teen generations. While their second U.S. release, *Happy Jack*, spawned the quasi-hit single of the same name, and the third, *The Who Sell Out*, contained two of their best tracks, *Rael* and *I Can See For Miles*. Reaction on this side of the Atlantic was nowhere near as ecstatic. The band found themselves playing three-song sets on lengthy all-English bills (like the 1966 concert radio personality Murray the K staged in New York.) And when the Who attempted to head the bill on their own, nobody was interested — as was the case when they performed at the Village Theater in Manhattan the following year. Only the first eight rows of the old movie palace were filled.

Even still, the Who began building a small but fanatical American following. With Keith Moon's lunatic drumming, Daltrey's microphone stand gymnastics, and Townshend's slashing, windmilling guitar technique, they earned a reputation as a treat for the eye as well as the ears. And of course, it was Townshend who was becoming the band's visual and musical point of reference.

"Pete's never been that hot on single notes," Entwistle says. "But the amount of chords and riffs he has in his head is unbelievable. He admits to me that he doesn't know where he is above the 13th fret, whereas a lot of rock guitarists don't know where they are *below* the 13th fret."

While *Magic Bus*, the Who's fourth American release featured several gems like the title track and *Pictures of Lily*, it was only released as a holding action because their next (and most ambitious project), the "rock opera" *Tommy*, was taking longer to finish than expected. Townshend had originally toyed with linking several tunes together under a common theme on *Happy Jack*, but with *Tommy*, the idea of the "concept" album was realized completely. Granted, many of the Who's most ardent followers weren't all that impressed at the time, but the rock opera succeeded in doing what no Who project had done before: Daltrey, Townshend and Co. became Big Business in the States, particularly after they made their legendary appearance at the Woodstock Festival in August 1969.

In the next four years *Live at Leeds*, *Who's Next* (featuring the monumental tracks *Won't Get Fooled Again* and *Baba O'Riley*); and the singles compilation, *Meaty, Beaty, Big, and Bouncy*; all helped solidify the band's hold on America, and their reputation for off stage reveling (particularly in the case of Keith Moon, who could drive a car straight into a hotel swimming pool, climb out, and calmly stroll away) reached epic proportions.

The majestic *Quadrophenia* (which Townshend had turned his energies to after plans for a science fiction project, *Life House*, were scrapped) is arguably the Who's finest hour — a rich tribute to the Mod years and the early fans who supported the band from the start. Strangely the public didn't pick up on it the way they had with *Tommy* and Townshend who'd put out his first solo effort, (*Who Came First*), the year before, began spouting dire predictions that the Who, by now a major arena attraction, weren't long for this world. In '75 however, *The Who By Numbers* appeared, notable for the sometimes painful degree of soul-searching in Townshend's lyrics.

While the guitarist had been a follower of Meher Baba for years, his spirit was seriously sagging. The craziness, drugs, and drinking of the previous decade were taking their toll, and Townshend had woken up and realized, dismally, that he was no longer a teenager. *Squeeze Box* did reasonably well as a single, then the band again vanished from the recording scene until 1978, when *Who Are You* appeared in the record bins. While Daltrey turned in some of the best vocal work of his career, Townshend was still adrift — and, more conspicuously, living life to the hilt was taking a serious toll on Keith Moon. Two weeks after the album's release, Moon was dead. He'd overdosed on medication he'd been taking to curb his alcoholism.

A posthumous tribute to the manic drummer appeared the following year: a documentary film (with accompanying soundtrack album), *The Kids Are Alright*, that spanned the band's entire history. Another film, *Quadrophenia*, appeared around the same time, and if the plot was a bit watered-down compared to the original album, the Who's first excursion into the realm of cinema

was still strong enough to stand up on its own: a glimpse into a world that, as Townshend noted sadly at the time, was forever.

With former Face Kenney Jones taking over the drum spot, *Face Dances*, not surprisingly, got raked over the critical coals — a

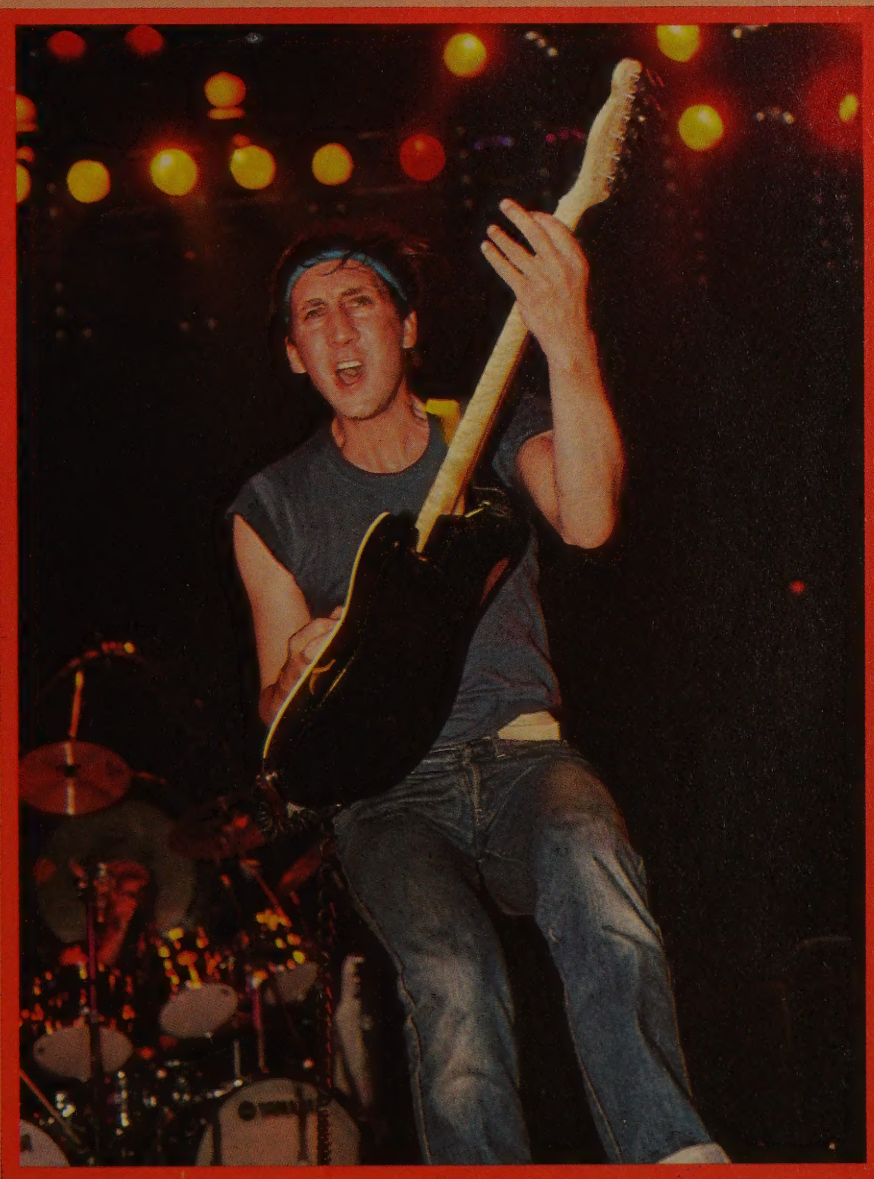
"The Who were always a very strange collection of individuals."

situation complicated by the 11 Who fans who'd been trampled to death during a festival seating free-for-all at a band concert in Cincinnati. MCA released *Hooligans*, a collection of old tracks geared to make a few last bucks now that the Who had departed for Warner Bros. And in 1982, with the release of *It's Hard*, came the news that the Who's North American tour would be their last. While they were accused of booking themselves into nothing but the very largest stadiums and arenas simply to make the maximum amount of cash in the shortest possible time, the shows they turned in were,

in many respects, their best in years. At the time, there were hopes that the band would at least record periodically, but Townshend's statements to the press late in '83 seem to indicate otherwise.

But then, with his more recent solo projects (*Empty Glass* and *All the Best Cowboys Have Chinese Eyes*) setting the stage for future solo activity, maybe he doesn't need the Who any longer. Roger Daltrey's been courting a part time solo career for more than a decade — both in films and in albums such as his newest, *Parting Should Be Painless*. And John Entwistle, whose past extracurricular pursuits have included bands like Rigor Mortis and Ox, has always taken the stance that the Who were always a passing — if lengthy — phase on his journey to somewhere else.

When Townshend penned the words "why dontcha all f-f-fade away" back in 1964, they were meant to be performed by a band that nobody — not even its members — honestly expected to last more than a year. Twenty years on, the Who are still around, if not in reality then certainly in spirit. Fading away has never been their style. Besides, their fans aren't likely to let them. □



Eliot Roberts

Pete Townshend: His departure officially closed the door on the Who's career.

Caught in the act

by Rob Andrews

Aerosmith's reputation as one of America's premier hard rock attractions has been garnered by years of road work in some of the nation's biggest arenas. For Steven Tyler and company, playing in front of 20,000 fans is the rule, not the exception. Thus it was a special thrill for the 1,500 fans who gathered in New York's intimate Ritz Theater when the legendary quintet climbed on stage and launched into a blistering ninety minute set that featured old classics such as *Dream On* as well as new cuts like *Etched In Stone*.

In contrast to the band's last American road jaunt, which ended in disaster shortly after it began, Aerosmith's short club-date tour presented the band in top form. Weaving his way between guitarists Jimmy Crespo and Rick Dufay like a halfback on a football field, Tyler was in total control of the evening's proceedings. Looking fit, and sounding in top form, the dark-haired singer quickly laid to rest any rumors of his ill health. Tackling such band anthems as *Back In The Saddle* and *Toys In The Attic* with surprising tenacity, Aerosmith proved once again that they remain masters of the hard rock form.

Following the band's set, Tyler explained why Aerosmith chose to play in small clubs

AEROSMITH



Aerosmith's Steven Tyler: "Playing small halls is still what rock and roll is all about."

instead of the giant arenas that are customarily their home. "We try to play clubs at least once a year," he said. "There's a special feeling there that the big halls just

can't match. It brings you back to your roots when you can see and feel the people. Playing like this is what rock and roll is still all about."

by Don Mueller

Blue Oyster Cult has always been an enigma; a band that has never been exactly what their fans perceive them to be. Never was this fact more apparent than on the group's recent American tour where guitarists Buck Dharma and Eric Bloom, drummer Rick Downey, keyboardist Allen Lanier and bassist Joe Bouchard mixed the band's top-40 "pop" hits with enough heavy metal mayhem to bring the capacity crowds to their knees.

Tearing into a two hour set that featured material from their recent LP *The Revolution By Night*, the band pulled no punches while delivering a show highlighted by the billowing smoke clouds and laser light effects that have made Cult performances legendary. With banners in the hall proclaiming "The Cult Rules" and "Dharma Power," the band played a perfectly paced set that featured decade-old classics like *Hot Rails To Hell* along-side new crowd favorites such as *Take Me Away*. The crowd's loudest cheers however, were reserved for Buck Dharma when he stepped forward to play the first chords of *Don't Fear The Reaper*, the late '70s smash that remains the Cult's best known number.

Following a double encore finale, the band retired to a post-concert bash that featured an open bar — of which the band took full advantage. Between sips of wine, Eric Bloom



Blue Oyster Cult: They pulled no punches while delivering a dynamic performance.

attempted to explain the Cult's lasting popularity. "We don't follow trends — we've always created a certain type of music that

our fans can relate to. When they buy one of our albums or come to a show they know what they're going to get."

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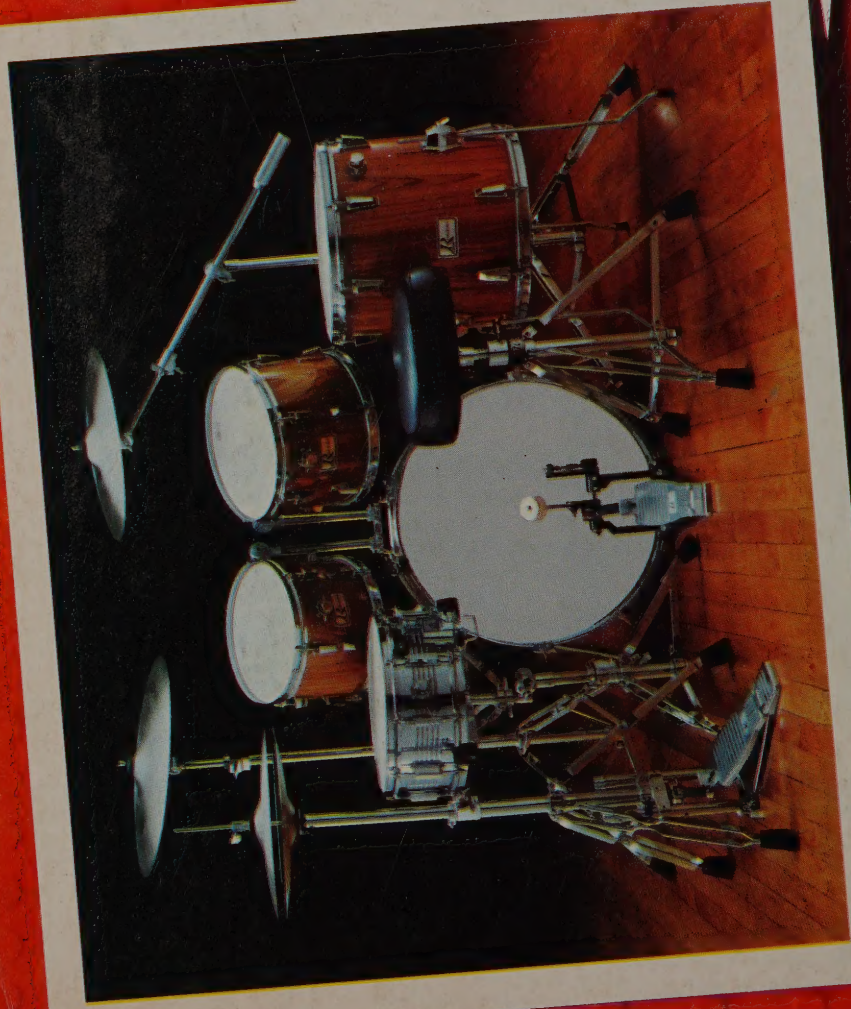
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